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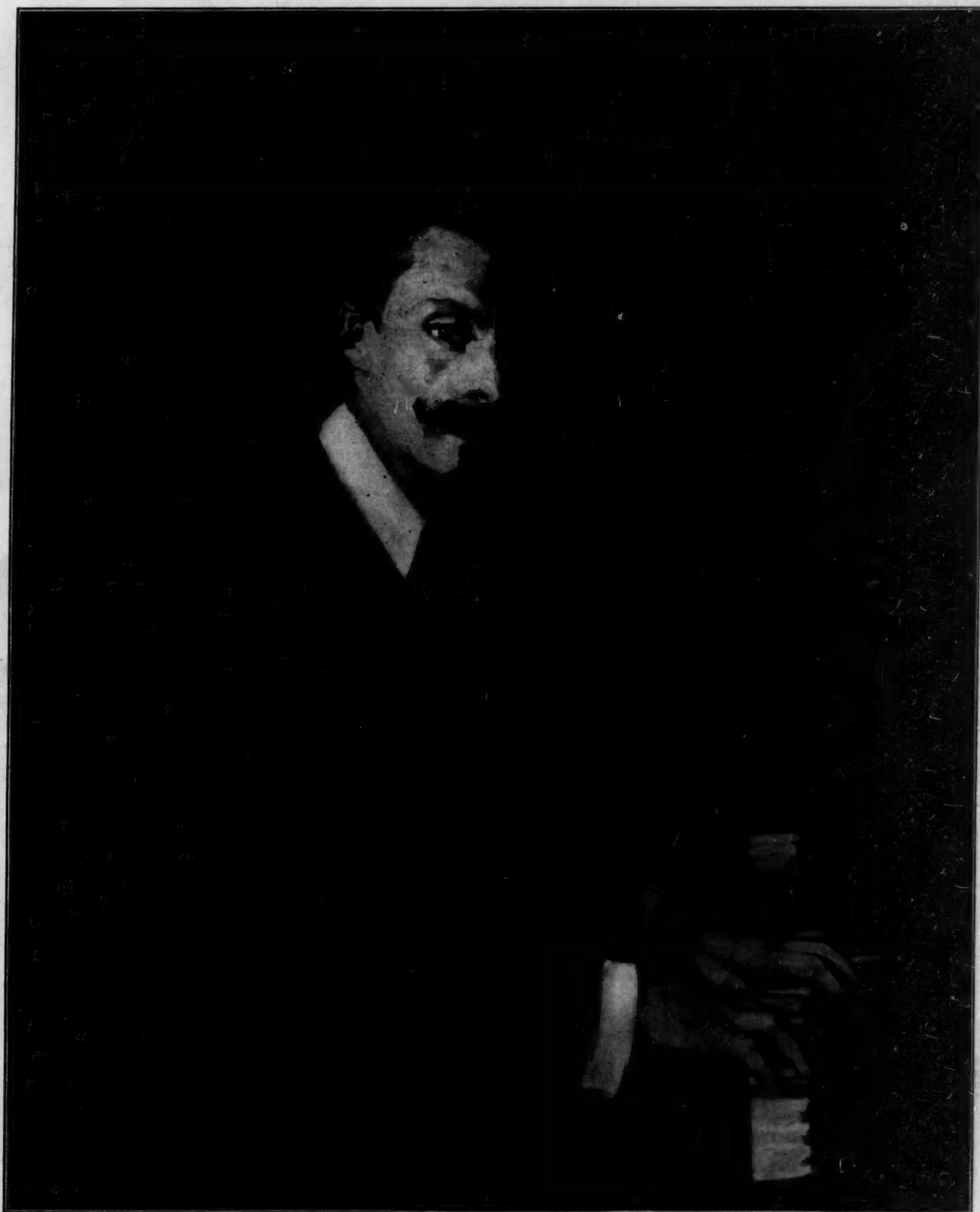


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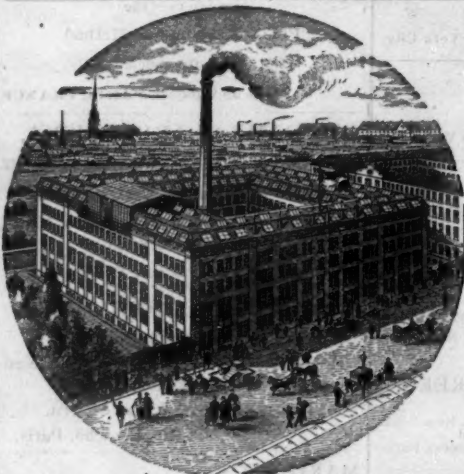
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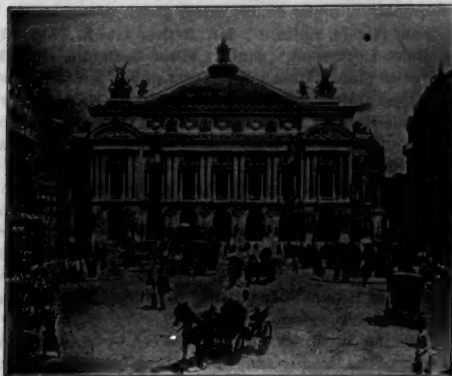
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THE MUSICAL COURIER.
8 RUE CLÉMENT-MAROT, CHAMPS-ÉLYSÉES,
PARIS, May 31, 1896.

THOUGHTS BY A PRIMA DONNA.

Le Penseur suppose l'Eruité—Renan.

THE difference between "infatuation" and "love"?

Under an infatuation one will commit crime, lie, steal, forge, murder, lose honor, virtue. In love one would rather lose the object by death or circumstance than risk his loss through contempt or disgust, the inevitable result of dishonorable method.

True love loves the other better than self. Infatuation is the unruly desire for selfish gratification. One is noble and uplifting, however unfortunate; the other debased and debasing in tendency, however gilded the outline.

What to do with a girl under the influence of an unsuitable attraction?

Most certainly not oppose or restrict her. Let her seem to go her way. The cyclonic force cannot be outwitted, it may be diluted, diverted, demagnetized! I should hold up to her view the real character of the man, his ways of life and condition; picture the results of the association, give similar experiences of self and friends, without anger, prejudice, irritation, self-interest, blame or sarcasm. The cause is physiological, the case not isolated. It is not a case for blame. It should be treated with the utmost care and wisdom untouched by anger—the usual means employed in cases of youthful folly. Once a girl thinks, infatuation ceases. Abnormal feeling is its source.

Can a woman love twice?

Yes, a woman can love twice if the types of lover are radically and distinctly the opposite of each other. The woman who becomes attached a second time through a discovered resemblance, real or fancied, makes a terrible mistake and is bound to rue it. Comparison ends in disaster inevitably.

What means are best for conquering trouble?

Above all things, hiding the evidences of it from the world and getting into communion with and active pursuit of whatever appeals most strongly to the upper nature. With one it is music, another painting, another writing, and so on.

Although my life is music it is not that. Music would have driven me mad, or to suicide, had I looked to it as a friend in crises of my life. With me it is nature. A forest, the desolate prairie, the sea, rocks, start the recuperative force and bring a strength to recommence, not to be found elsewhere on earth. I must be alone though. People are no good. People at best only p-i-t-y! They are chiefly only curious! The best friend cannot get it. Except as the means of starting the paralyzed nature into new motion, people are a failure in time of serious grief. Work, with a capital W, is the thing!

The chief source of power in my career?

Reliance upon an unknown, unseen, unpalpable force that, as such, takes personal recognition of my needs, guards me from danger, guides me in perplexity, and absolutely restrains me from wrong decision. From girlhood this force has been as real, as palpable a thing as this play-bill I hold in my hand. When I lose this I have no certain power, no enthusiasm, no inspiration. I walk on the ground and grope as in the dark. With it I am uplifted, inspired, unhindered, and, as I feel, a means for the transmission of noble thought through my particular line of expression—the operatic stage.

No, it has nothing to do with any "religion," so called; it is a purely spiritual force. I follow this guiding in the most trivial matters, so small as writing a letter or going out of doors. I have never had the sensation of fear in all my life, and I expect to die without it.

On the stage the most pathetic thing of all is the lack of self-sustaining force of character among members of the companies. They seem to be wholly lacking in reflection as a class. This is especially sad in members of the company who are growing older. I see the wings of the butterfly growing weak, and know they will die in the evening. The desolation of the thought as age comes on and per-

sonal power diminishes without any "looking for"—ugh, it is terrible!

The first necessity of success?

After talent, the power to keep up the measure of comparison between one's own capacity and that of a superior.

The leading must be slow. One must be submissive to Art as to Grief—bow the head and accept. It is useless to buffet or fight. Art cannot be a servant, a broom for de sires. Its expression must be the outgrowth of self-education, self-mastery.

The chief drawback to the success of the average feminine aspirant is that she begins too big. She is either burdened by realism or fettered by mercenary motives or vanity, and reaches for immediate fame under those conditions. Most girls learn to sing as they would to knit stockings.

Stage temptation?

There is no annoyance to the woman, however beautiful, who regards dress as a covering and a diamond as a pebble. Men invariably supplement advance by presents. The refusal of them on the start indicates the status of the woman's mind and moral (or tasteful) nature, and is respected nine times in ten. A stage woman, as every other, no more and no less, must imagine herself clad in a white garment out of doors. A single spot is despoiling to the whole. It requires great care, and she is the one to take it.

Release from the concentration of neighborhood eyes is the only added opportunity to a stage woman. The relations between self and the loss of self are the same on the stage as at the village church door.

I am solicitous to chivalry for the honor of women. I firmly believe I could do harm to the man I saw take advantage of a woman.

The American woman has the best national care of any woman on the globe. It is because she dominates there. She is distinctive in this, that she is able to think without the aid of a teacher! All other women wait for a teacher to awaken thought. Except to outline experience, teachers do little for an American woman. She dominates.

Care of the voice?

Before all things happiness, freedom from care. There must be no grief for the singer—that is, no latent, lingering, brooding worry, or depressing melancholy. This lowers all the strings of nerve, spirit, vitality and tone. A furious storm, some tremendous outburst that passes, may awaken and fire the art surroundings. Melancholy in all its forms ruins and wrecks.

Late hours are disastrous, as is the mixed diet represented by the American menu card, which singers should studiously avoid.

This talking at highest pitch against cobble stones, trains, and bus rackets is dreadfully wearing to the vocal cords when continued, and at least brushes the dust from the delicate butterfly wings of tone quality.

Language?

For passionate, dramatic, sensational, vocal expression French is the best medium; for languorous love Italian, for power, greatness, sublimity German by all means. Sara Bernhardt is the best exponent of tone production in the world.

Costuming?

The difficulty of securing costumes for serious drama in America is appalling when a foreigner first discovers it. The country is so given over to comic opera idea that fitting material must all be imported.

A historic drama to be artistic must be historically correct in dressing and surroundings, a fact of which the Fifth Avenue man milliner is not aware, and will not be convinced. He thinks that color and gorgeousness are what are necessary for the stage. It is his circus training. If I wish a sixteenth century bodice, he brings out a "miss-fit" that has been returned by an uptown belle and insists that it is "just the thing." Then he gets mad instead of learning about it if I am not satisfied.

In Europe the customer has the traditions of the various operas of ancient or modern times, and is as careful of their accurate observance as the most exacting "star" could be. One can order costumes for a certain drama and leave the country without ever seeing them, sure of absolute satisfaction on opening the neatly labeled trunks that have been sent after.

For Erminie or Pinafore, however, one could do much better in America.

Responsibility?

Yes, to be a great anything is a great thing. It is a great thing to be an interpreter, through expression, it is a great thing to be an interpreter of position. It is a still greater thing to be director of a company of interpreters. One must be a reader of a philosophy, history, religion, music. One cannot interpret who has only a knowledge of technical effects. Music is a mystery; the closest research fails to find it. There is no high position without high duties, and no worthy musician without a knowledge of them.

PARIS.

Such a row over the falling of a chandelier! What matters it anyway that a great blazing body of several thousand pounds should drop out of a clear ceiling upon the

heads of a sensation loving and musical people below! That is what an opera house is for, to give performances that are at once impressive, uplifting to the spirit, quite carrying away in fact to the senses of the audience.

Why it should stay up in the question to any practical American mind, who wonders how, in the name of all that is patience, fully one-third of a paying audience will contentedly endure, season after season, to sit with a small mountain of light between them and the stage so that they have to dodge and peep and twist, and kneel even, to get a glimpse of the upper settings, to whom the lower setting is always veiled in a fog of reflections, while lame backs, pained eyes, diminished eyesight and aching heads pay for the privilege of having it announced in cold print every once in a while that "the most artistic chandelier in the world is in the Paris Opera House."

In peculiar contrast with the New World tenets whose legend is "Whatever is wrong," runs the inconceivable paralysis of this sleepy Old World described in the words "Whatever is right." Another thing which must impress an American in this regard is the methodicality of the proceedings as to finding out cause, cure and prevention of the accident.

Had it happened in New York a *Sun* or a *World* reporter would have been on the spot before the thing had more than left its moorings; he would have laid the uncut end of his pencil on cause, cure and prevention then and there, before the thing had touched the first wood, and the knowledge would have been selling all over the city before the house was cleared.

Here a regular "commission" of regular scientists had to be appointed next day, and the result will not be arrived at for fifteen days!

The peculiar accident rather dampened Melba's home coming. The Thomas gala which she was to inaugurate, coming the night following, was disturbed by thoughts of postponement, by a natural nervousness, exaggerated reports of the character of the case, and a suppressed gnawing of conscience that a gala should be allowed to proceed while the body of one of the victims was lying scarce dead a few yards away, and while pain of mind and body were fresh as a result of it.

The fête was, nevertheless, a success on the face of it. Renan as *Hamlet*, Deschamps-Jéhin, the *Queen*, and Melba, the luckless *Ophelia*, made a triangle attraction sufficient to extinguish a dozen "lustres," consciences thrown in. Ovarations were enthusiastic and artists content. All Paris was there: titles, brains, money, race and dress, and certainly a moral monument no less than the stony statue was erected to the French musician in whose honor it was held.

Reminiscence was rife in box and foyer. The French are always reminiscent when not creative—anything to dodge progress. There was reminiscence as to Nilsson, to Faure, to Maurel, to discussions as to early opinions of the young composer of *Psyché*, *Songe d'une Nuit d'Été*, and *Caid*, who was the talk of France one night twenty-eight years ago, when Kean was at the Odéon, Patti and Nicolini were in the Italian, singing *Trovatore*, Mme. Carvalho *Marguerite* at the Opéra Comique (?), with Capoul and Melchessède and Got and Judic and the Princess Mettermich in their primes, discussions as to how *Hamlet* should and should not be played, with souvenirs of Fichter, Irving, Rossi, Mounet-Sully and Edwin Booth.

To the normal woman lover there must always be a jar in the sympathy for *Ophelia*, on account of the moonlighty, long haired, whining, spooky, graveyardy character of *Hamlet*. Women loath such men, and women's sympathy for women is always tinged by sympathy or antipathy for that woman's lover. *Samson* now, for instance, *Romeo*, *Faust*, *Tristan*, *Mephistopheles*, *Tannhäuser* even, these are the sort of lovers women like on the stage, while in point of fact not one of them can compare in power and destructiveness with the ordinary American business man who is all in one, who has never reduced his royal manhood by doublet or paint or whine, and who has more of an art and lover soul between the arms of his fauteuil than is either described or dreamed of in a whole season behind the stage's footlights.

The 19th of May was Melba's "fête day." The entire floor of her elegant apartment was a bower of flowers, and the valet was still busy bearing in the beautiful tributes at 6 in the evening. Rested from her transatlantic excursion, she looked beautiful, smiling and happy.

All things are shaping themselves to make America more artistic and less superficial. A financial break up is the only object lesson to which they will give attention. When impresarios stop looking for prize pigs and seek prize opera instead the Art will grow, and they will make money.

Nevada goes to Genoa next week to fill an engagement in Lucia and Sonnambula. She speaks in raptures of her winter passed in Philadelphia.

This artist's home is the most satisfactory I have ever seen associated with a public career for a woman. Of course such a condition is always abnormal and out of

joint with the eternal fitness of things; but in that domain it is impossible to have anything better than in this case.

Good husband, adorable child, herself young, beautiful, fascinating, of one of the most fascinating types of womanhood, a home that is perfection in detail from the most conservative and home staying standpoint, the real love life existing there, the pure correction of the home duties, the sentiments on home life, art life, religion, helpfulness to humanity, the social charm, the domestic service, the live, present-day, intelligent progressiveness animating the household, and the delicious lack of pose and self-consciousness in it all—I would like to put the whole family just as it is under a glass case to go on record as the very perfection, the highest and best order of private life possible to a feminine professional career.

Paris is noted for the art interest of its homes. Weeks could be passed in any of them, contemplating taste, art, history, expression. In this particular home the most interesting riches are twined together like the twigs and straws of a nest. There is no music air, although the "collections" make one gasp for breath. It is a temptation to name over some of the rare treasures of this nest of association, but what of it? The principle of the thing so outweighs the objects that marvels become trifles and I cannot. Besides, to be appreciated they must be seen as they are.

The Adamowski concert to be given at the Salle Erard is the concert event of this week. Max Bruch's *Fantaisie Ecossaise*, with orchestra; overture of *La Princesse Jaune*, by Saint-Saëns; *Menuet l'Arlesienne*, Bizet; *Mélodie et Cracovienne*, by Paderewski, and Mendelssohn's *Andante et Finale du Concerto*, will comprise the program. The Colonne orchestra will accompany.

A VOCAL LESSON BY SARASATE.

"I believe Fate sent me to this concert to-night," said a vocal student coming away from the Sarasate concert last night. "It was worth hundreds of dollars to me. It has been worth more than a term's lessons."

"I have been caught and saved when I was heading for the wrong track. I have always had a great love for the tones of my voice and for the appeal to my imagination through them. Since I have been studying here in Paris, however, I have been surrounded by big, strong voices, for the most part, which seemed to be producing a sort of effect whether accompanied by quality or no; and I am all the time hearing of the necessity of 'big voice,' 'large tone,' 'declamation' and about the increase in the size of opera halls. I have been growing impatient, and had about decided to throw over all the melodic sentiment, and search explosion; to delve for tones and compel them, no matter how."

"Hearing Sarasate play to-night has shown me where I stood. His genre of playing is exactly what I have always dreamed of in voice. What would have become of that if he had abandoned it in searching a big dramatic tone which did not belong to him any more than height, a hooked nose or a big stomach? He would have been banal and commonplace, even if he could have achieved it, which I doubt. As it is, he is the perfection of the style which compels people to listen instead of to hear. It is elegance personified. It is divine."

"He will not make a big tone. He will not drag, he will not bear down. He will not leave his genre. I notice that when he expresses crises he does it by intensity, not by largeness, and the effect is equal though wholly different. That is wholly my idea. I am so thankful I heard him before leaving it. I would rather play like Sarasate than—"

Comparisons are odious, dear; be content with your "lesson."

A sad, beautiful thing has occurred this week. It seems that the faithful wife of a poor musician, whom failing eyesight, paralysis, and other, ills had deprived of support, organized in her poor way a "benefit concert" to help them live a little longer. Despite the offices of kind friends and "artists' prices" the little effort brought up with a deficit, and the poor old couple, more sad even than wanting, fell together and wept like children, feeling that the Lord had indeed forsaken them.

A local paper, getting wind of the affair, stated it as a piece of news. Before finishing reading the story Mr. Danbé, chef d'orchestre of the Opéra Comique, packed off 100 frs. to the paper to be sent to the people. The paper stated the fact. Before night a list of musicians, among them M. Eugène d'Harcourt with 500 frs.; Emma Calvé, M. Toby, the organist; M. Beer, the composer, and others, headed some 1,500 frs. Next morning it was 2,500, and "steadily rising," and now M. Colonne, together with a good check, has planned to give a special representation of his best gem, *The Damnation of Faust*, at the Trocadéro for the unfortunate musician. And so it goes.

The world is so beautifully good and so infernally thoughtless! People will do anything on earth once you point it out to them, and they won't one of them think to save anybody's soul or body.

Here's all this row going on again, music and muffled drums and Te Deums, over Jean d'Arc's cinders. Always after, after, after! flowers on a coffin, all of it! I would rather disappear down a fosse in Fontainebleau forest than have a blade of grass laid on my coffin after even one

year of suffering in this world, in a world in which such intense happiness is possible!

Saint-Saëns is in town. He will play his first sonata with Sarasate. Mme. Colonne organizes a concert for the benefit of orphans at which MM. Pugno and Hollman will play and madame will sing, sufficient attraction in itself for half Paris. Mme. Ferrari gives also a concert of her works with Mlle. Kutschera and Opéra artists as interpreters. At a matinée given in the Salle Bodinière by Mme. Lebrun, an organist and pianist of superior qualities, a Mlle. Holmstrand, from the Royal Theatre at Stockholm, created something of a sensation by her new beauty and singing of *Lago's Ave Maria*, and other selections by the same writer. This young singer is engaged for the Geneva Theatre to sing in *Carmen*, *Favorita*, *Cavalleria Rusticana*, &c. Mr. Planel, the violinist, was also heard at the same concert in his own compositions, and his talented wife recited some exquisite things to music, arranged by Thomé and by M. Parés, chef of the Garde Républicaine band. Mme. Bolska, the star of Mme. Bertrami's school this season, sang *Salut à toi* from *Tannhäuser* in French; *Ma Mignonne* of Paderewski, with words by Mickiewicz, in Polish; the *Roi des Aulnes* in German, and the *Boléro* of the Sicilian Vespers, in Italian, lately at a concert given to buy a new organ for the English church of St. George's.

Mme. Kinen and Mlle. Eustis sang at a grand soirée this week given by Mme. Blumenthal. Widor, Carolus Duran, Etienne Mallet, the Baroness Henry Rothschild and Count Vandal were among the listeners. These American ladies are doing our cause much credit in Paris. M. Schlesinger gave a charming musicale at his home on Saturday. Mr. Adamowski was present and a Mozart festival was given by the Marquise de Bron. M. Francis Thomé was among the interpreters.

At a musical reception given by Mrs. Edwin Denby many Americans took part, among them Mme. Nevada's little ten year old daughter, who sang a selection from *Mignon*, if you please, and Massenet's *Les Enfants*. This little girl accompanies her mother in her travels, but a governess goes along, so that her education is never interfered with. Her father has a horror of the higher mathematical and college educations for women; and he is perfectly right, but this girl's mind is not neglected.

M. Michel Carré, the pantomime librettist and playwright, gave a unique and artistic entertainment at his home, rue d'Amsterdam, the last week in May. In his social entertainments this genial writer is a veritable enfant prodigue.

In two concerts the last of May M. Maurel gave all there is in French chanson in songs by Gounod, Hesse, Dubois, de Lara, Maréchal, Hahn, Massenet and Holmès.

In 1860 a pupil of Méhul, M. Beaulieu by name, founded a society for the support of Artists Musiciens under the name of Concerts of Classic Song. Although somewhat modified in tendency, the traditions are still maintained in part, and the annual concert recently given combined work by the Chanteurs de St. Gervais, with that of Thomas, Lalo, Delibes, &c., and Winkelried by Lacombe. M. Jules Danbé is director of the concerts.

Among recent prizes given by the academy were those for a History of Opera in Europe before Lulli and Scarlatti, and for the translation of Greek authors relative to music.

The French are just waking to the necessity of a "respiration corset" for women who sing. One is advertised this morning as a "great novelty."

Mr. Armand Silvestre gave a short and charming conference on Rameau as preface to the last concert of ancient music and instruments. Fragments from *Boréades*, a posthumous and unpublished lyric tragedy of the composer, were given on clavecin, viole d'amour, viole de gambe and vielle. Many interesting numbers were given, vocal and instrumental, and general regret is felt that the series has closed for this season.

Why do not the Americans in Paris affect these musical treats, which seem to be wholly French? Must Americans be waked up to an idea that a thing is a fad before ever finding pleasure in it? It looks that way sometimes.

Among other musical doings of value have been a pupils' concert by M. Emile Bourgeois, of the Opéra Comique, one of the most valuable and interesting of the season; a concert of sacred music given by M. Georges MacMaster, organist-composer, on the occasion of the "restauration" of the grand organ of the church of Saint Ambroise, programs and interpretation both excellent; concert by Mlle. Baldo, singing teacher, with assistance of Coquelin cadet, Jules Loëb, Mlle. Syma and others, in which many charming things were given and received.

At a recent concert by the pianist Madame Preinsler da Silva, Beethoven, Mendelssohn, Chopin, Schubert, Saint-Saëns, Couprin, Rameau, Daquin, Schumann, Pfeiffer, Massenet and Liszt were played.

Fleur fanée, Schubert; *l'Hirondelle*, by Daquin, exquisitely played on the clavecin, and impromptu ballet, by Pfeiffer, were enthusiastically encored. *Figaro*, *Temps*, *Gaulois*, *Soir*, *Voltaire* spoke admirably of this young pianist, who is as earnest and ambitious as she is gifted.

At Madame Glat's, 45 rue de Clichy, during this season

the following artists among others have taken part in the entertainment of many Americans:

Madame Alexis, violinist; Mr. Arthur Guidi, violinist; Mr. Albert Lockwood, pianist; Mlle. Germaine Polack, second prize pianist from the Conservatoire, but seventeen years of age; Mr. Ch. Humphreys, the St. Louis tenor; Miss Maude Reese-Davies, from San Francisco, soprano; Mr. George Devolle, of Boston, now engaged in London; Mr. Van Goëns, violoncellist.

Among those who listened were Mrs. Perry Smith and daughter, the pretty Mrs. Savage, from Chicago, the Gardner family, from Chicago; Mr. and Mrs. Frank Partidge, of New York; Mr. and Mrs. Royce, of Boston; Mr. Galloway, of St. Louis, studying with M. Guilman; Mrs. T. P. Lee, of Boston; Mrs. M. K. Robinson, of Dubuque, and many others of our compatriots.

A charming dinner was given this week by M. and Mme. Mangeot, of the *Monde Musical*. Many interesting musical people were present, and M. Léon Delafosse, the pianist, played Chopin, Schubert and Schumann in his best style.

Mrs. Governor Sprague and her husband left Paris on the 23d for America, where Mrs. Sprague takes a finishing course with Mr. Chas. R. Adams, of Boston, before entering upon her concert tournee. Mrs. Sprague sang a few days previously before a company of important French critics, who were all that was enthusiastic and pleaded with the lady to make her début in France. No wardrobe has been sent out of Paris with more taste and richness combined than that which went packed in the Sprague trunks. Mrs. Sprague wears a No. 12 shoe and a glove to match.

Miss Beeton, an important instructor, of London and America, has been in Paris looking up new educational methods. Nothing interested her so much as the Versin Phonetic Method for studying French pronunciation. She went over the whole ground in theory with the indefatigable inventors, and, as everyone else must be, is most enthusiastic about it. The Versins expect their book on the system to appear in September.

LAST WORDS.

Mlle. Marie Barna (Barnard) returned this morning from London, after a three weeks' trial of vocal wings, singing for Messrs. Vert, Richter, de Reszké, Sir Augustus Harris and others. She has made two important engagements, one with Messrs. Vert and Mapleson as managers for five years; one at the Royal Opera at Covent Garden for three seasons. Jean de Reszké has actually been coaching her in *Aida*. He says that she has a superb voice and a brilliant future.

Dinner party given to-night by Miss Fanny Reed for Melba, the Duchess of Manchester and M. Adamowski.

Unfortunately Mrs. Ayer gives a big dinner and concert also this evening in honor of Mrs. Wm. Astor. The concert opens with full choir of the Russian church singing the coronation anthem; after that Melba sings the mad scene from *Lucia*.

Ysaye plays this afternoon at the Comtesse de Greffulhe's with Pugno. The Grand Duke of Mecklenburg-Schwerin is to be present. Mme. Saville sang *Traviata* last night with success. The Mme. Carvalho monument subscription closed this morning with 23,000 frs. Messrs. Mapleson and Wolfsohn are both in town. FANNIE EDGAR THOMAS.

Music in Dresden.

DRESDEN, May 23, 1896.

SIGNORINA FRANCESCHINA PREVOSTI, who on April 25 made her guesting appearance here in *Traviata*, must be considered by far the most distinguished among foreign opera singers heard here of late; histrionically she is remarkable. She charms her hearers by the astonishing ease and thorough freedom of execution. Miss Prevosti on the stage seems the real impersonation of the character she represents, her presence, too, being very well fitted to the rôle of a *Traviata* dying of consumption. The artist makes one forget that she is not young, not even good looking, and that the freshness of her voice is no more.

It is just the power she has of throwing herself mind, heart, body and soul, into the rôle that forms the medium by which she carries everything before her.

Her second appearance was as *Rosine* in the Barber of Seville. I was unable to attend. I am told upon good authority that her singing of this part did not quite reach the artistic standard of *Traviata*. The Dresden public, however, as well as our entire press, did not fail to pay tribute to Miss Prevosti's remarkable performances. Miss Prevosti will return next fall.

Our own singers, Scheidemantel, Erl and others, gave great credit to our renowned institution. As a leader Schuch was excellent; he amply shared in the success of the singer. The orchestra in tonal beauty, coloring and discreet accompaniment almost surpassed itself.

Next evening Mozart's *Magic Flute* was brought out in a model way. It surely will live long in the memory of all those present, also in mine as one of the most enjoyable evenings imaginable. The cast was first rate: Anthes, *Tamino*; Scheidemantel, *Papageno*; Mrs. Wittich, *Pamina*; Miss Wedekind, *Papagena*; Miss Wuschke (a

newly engaged member of our opera personnel), the *Queen of Night*; the other parts were taken by the ladies Chavanne, Bossenberger, Troelich, &c. Just as the artists on the stage are so largely dependent of the mood of the moment, the hearers, too, sometimes may be seized by the *Stimmung* of the occasion and feel inclined to find fault with nothing. This was the case with me, and I allowed the music to produce its full effect on me. But I do agree with the critics that Anthes was not a "model" Mozart singer, that Fräulein Wuschke was not artistically equal to such a *recherché* ensemble. She did very well for a first début. These *Mancos* did not seriously injure the performance, which was given to a crowded house.

Stradella, with Mr. Herms (also a new opera member) in the title rôle, was produced some days later. In this opera Fräulein Wuschke introduced herself much more favorably. Schneider's jolly little piece, *Kurmärker* und *Picarde*, closed the evening, giving Scheidemantel and Miss Grimaldi, our exquisite ballerina, rich opportunity to distinguish themselves in their delicious parts; they took the house by storm. Not enough of praise can be spent upon our matchless Scheidemantel, who makes so much of even the smallest parts.

Kienzl's *Evangelimann* continues to draw full houses. *Falstaff* was given as a festival performance during the sport festival week. Then the *Nibelungen* Ring followed. After the *Evangelimann* no other novelties appeared.

The last issue of Paul Lindau's monthly journal, *Nord und Süd*, contains Ernst Schuch's biography, written by Ludwig Hartmann in that well-known spirituelle manner of his, which for good treatment and liveliness of style, added to the interest every musician takes in Schuch's personality, claims attention. The biography corrects several previous wrong statements made by other less well informed writers. It also sells separately as a "Sonderabdruck," called Ernst Schuch und das moderne Kapellmeisterthum (Editor Schottlaender, Breslau).

I learn from it that Schuch, like many musicians, was not destined for the musical career from childhood. Only by chance his exceptional endowments in this line came to be known to leading persons of the profession, such as Theodor Lobe, Schweighofer, Pollini and others. In 1873 Pollini engaged the young, fiery musician to conduct his Italian opera company, which boasted of soloists such as Desirée Artôt Padilla, Marini, Bossi, &c., and the same year in April the Dresden Royal Opera direction attached Schuch as leader for our renowned Saxon orchestra, which charge he has since filled to the satisfaction of His Majesty King Albert, who in the course of the years has conferred all sorts of honors upon his favorite Kapellmeister, now "Hofrath," "Generalmusikdirektor," and so on. If matters can be agreed upon Schuch will probably follow the example of his confrères, Nikisch, Mottl, Weingartner and Richter, to direct (as a "guest") orchestras outside Dresden.

The Dresden Mozart Society gave a sacred concert in the Reformed Church on May 3; all the assisting parties were members of the Mozart Verein. The interesting program, which naturally contained much Mozart music, was headed by that master's fantasia in F minor, a duet for the organ, interpreted by the two organists, Messrs. Seifert and Braun. Miss Wedekind gave two arias. The orchestra, under Mr. Aloys Schmitt's lead, gave creditable treatment to some of Mozart's church sonatas, &c. The church was well filled.

Crescenzo Buongiorno, the Italian composer, at present a resident of Dresden, will next Sunday hear his three act opera *La festa del Carro* (das Erntefest, translated into German by Ludw. Hartmann), performed in Leipsic, where the preparations for its first production in Germany are going on at present.

The Dresden Bach Verein gave its second concert on April 25. Haydn's Seasons was performed under Herr von Bausnern's guidance. The solo parts were in the hands of Miss Hedwig Schacko, of Frankfurt (*Hanne*); Mr. Maun (*Lucas*), and Frank (*Simon*). Although so late in the season the hall was well filled.

Dreyssig's Singakademie likewise gave its last concert, conducted by Mr. Kurt Hoesel, some time ago, which I was prevented from attending.

Miss Eliza Wiborg, of Stuttgart, and Miss Wedekind, of Dresden, will represent the Stuttgart and the Dresden opera at the gala concerts in St. Petersburg, given by the Prussian ambassador in honor of the Emperor and Empress of Russia during the coronation festivities in Moscow.

Gerhard Schjelderup's opera, *der Liebe Macht*, will have its first hearing in Dresden next autumn. Lili Tsee, by Curti, we do not yet hear of, though it is reported to be in preparation. Things do not proceed over quickly here.

The first of the concerts annually instituted by Herr Fiebigler in the hall and beautiful garden of the Royal Belvedere, under the guidance of Herr Musikdirector Trenkler, took place under favorable auspices on the 1st of May. The program comprised compositions from Weber, Mendelssohn, Wagner, Grieg, Rubinstein, Leoncavallo, &c. Concertmaster Schmidt as soloist (Bériot's scène de ballet) had great applause.

In my next letter I shall have something to say of some young students, heard here in several examination concerts.



GERMAN HEADQUARTERS OF THE MUSICAL COURIER.
BERLIN, W. LIXENSTRASSE 17, May 10, 1896.

THE Opera House and the conservatories are the only musical institutions which at the present far advanced spring season give a man a chance for a few items.

Of the first pupils' concert of the Klindworth-Scharwenka Conservatory, with orchestra, I spoke at length in a previous letter. The second concert, which took place in Bechstein Saal on Wednesday night of last week, was if less pretensions, at least fully as interesting. I went there just to fulfill a duty, and had intended to stay only a short while, but I grew so interested that I remained to the last number of a quite lengthy program.

At the fag end of a very busy musical season and after having heard so many great artists and fine performances this fact in itself means a good deal—at least for me. But then I have always taken special interest in the rising generation, and in works which, so to speak, were not yet discovered, and I suppose, like Micawber, I am always on the lookout for something (musical) to turn up.

The first and second orchestral classes of Court Conductor Max Gruenberg gave three short pieces from the *Florilegium Secundum* (ouverture les Poëtes, les Cuisiniers from the edition *Monuments of Austria's Tonal Art*), by Georg Muffat (February 23, 1704), and Mozart's *Serenade* (eine kleine Nachtmusik) in quite finished style. The majority of the handlers of the bow were of the fair sex.

Miss Alice Philippe, from Mrs. Joachim's vocal class, sang three Lieder, but she was in no wise worthy of praise. Nor did I greatly enjoy Miss Frances Shufford's piano playing. The handsome young lady from Ohio hails from Professor Klindworth's class, and is only another one of his many victims. So far in all my variegated experience I have failed to meet a single really good or well taught pupil of the venerable professor. Miss Shufford played, for instance, Rubinstein's *Serenade* in E flat, op. 23, throughout without the use of the soft pedal, and when I asked her why she did so she told me that it was by instruction of Professor Klindworth.

Miss Else Matschke played Weber's rarely heard but truly Weberian concerto in E flat with fleet fingers and good touch. She is a pupil of Professor Dr. Jedliczka.

Miss Martha von Scheel, a violin pupil of Florian Zajic, performed the andante from Mendelssohn's violin concerto and Wieniawski's D major mazurka with good intonation and fair tone, but she is by no means "finished," especially in the way of technique.

Very well taught in the matter of ensemble playing are the Misses Else Sternsdorff and Clara Kerske, piano pupils of Mayer-Mahr, who performed Saint-Saëns' variations on a Beethoven theme in a very clear, intelligent and concise manner, albeit the tempo might at times have been taken a little faster.

Of the vocal efforts of the evening the last part of the program brought the most interesting ones. Misses Susanne Triepel (the conservatory's vocal star), Martha Dairne and Martha Schereschewsky, all three from Frau Joachim's class, gave three Gesänge for three female voices by our rising countryman Wilhelm Berger. The star of this young composer of Boston birth is in the ascendant. His three trios are exceedingly interesting, beautiful and stimmungsvoll, especially the last one of the three, less so the a capella one, which was placed in the middle. Also a scherzo of Berger for two pianos, op. 42, No. 3, in D minor, was performed on this occasion by two of his pupils, Misses Anna Toll and Marie Guenther, but it is less inspired and more mechanical than many of the other works of Berger with which I have made acquaintance since I have lived in Berlin. Why is this prophet so entirely and absolutely neglected in his own country?

Two of the above named sang solos. Miss Schereschewsky, who seems an earnest and simple singer, gave Schumann's *Melancolie* and *Geständniss* as well as Liszt's *Es muss ein Wunderbares sein* with a vibrant, beautiful, true timbre contralto voice, and Miss Dairne delighted me with the exquisite Vortrag and musical qualities of her mezzo voice in the delivery of Wagner's *Engel* and Brahms' *Ruhe seiss Liebchen und Ständchen*. If this young woman were gifted with a bigger vocal organ she would soon become one of the best Lieder and concert singers of Germany. Maybe her voice will develop in volume, for Miss

Dairne is apparently very young yet, and if it does, I predict a great future for her.

On Thursday night I went to the Royal Opera House to hear a new tenor, who made his début here "as guest," in the part of *Raoul* in *Les Huguenots* and with a view to a future engagement. He scored an entire, unmitigated and deserved fiasco, and of course will not be taken into the fold of the Royal Opera personnel. It is difficult to find good lyric tenors with or without a high C, and so far the intendency has not yet succeeded in replacing Rothmühl. Mr. Pauwels, from the Netherland opera in Amsterdam, certainly is no remplaçant. He could not be that even if he could sing in German, which he is not able to do. He sang *Raoul* in Hollandish, or let me say in Dutch, and the language sounded peculiarly grating to my ears, though I have been used to hear it spoken from my infancy. It is by no means a musical language. Mr. Pauwel's voice, moreover, has not sufficient volume to fill the auditorium of the Royal Opera House, and in quality it is neither pleasing nor sympathetic, while his acting amounts to nil. How he could have been cracked up preliminarily as a great lyric tenor I am at a loss to understand.

Outside of the efforts of the "guest" of the evening the performance of *Les Huguenots* was one of the best one could witness. A change has been made in the home talent in the cast, which was of great benefit for both parties concerned. Miss Dietrich used to sing the part of *Marguerite de Valois* and Frau Herzog that of *Urbain*. Now things have been reversed and Frau Herzog gave a vocally splendid and quite enthusiastically received representation of the part of the queen, while Miss Dietrich, whose voice and technic did not suffice for the former part, was excellent in that of the page. The only and merely ocular drawback to her filling the latter part is that Miss Dietrich has to appear in it in tights, for which her lower extremities are not favorably shaped. Bulas as *Nevers* was splendid and sang in masterly style. Meedlinger as *Marcel* was in unusually sonorous voice, especially in the lower register, and Krolop, who sang the part of *St. Bris* for the first time, although he did a good deal of improvising, gave a characteristic performance. Even Miss Reinl as *Valentine* was surprisingly good in the more dramatic portions of her part.

The orchestra was superb and the chorus very satisfactory under Dr. Muck's always safe and intelligent guidance and thus, apart from Mr. Pauwel's *Raoul*, I enjoyed a very good and largely attended performance of Meyerbeer's *chef-d'œuvre*.

A funny incident occurred after the third act. The audience applauded vigorously after the curtain went down, for it wanted to show its appreciation of Mrs. Herzog's really superb singing. By the rules and regulations of the house she was forbidden to appear before the curtain, but the guest of the evening, mistaking the applause as meant for himself, ventured before the footlights, when the applause stopped immediately, and *Raoul* stood there bowing in dead silence. He withdrew amid derisive laughter.

On the same evening Kroll's Opera House, now called Neues Koenigliches Opera Theater, was reopened for the season with Weber's *Freischuetz*, which was given under Weingartner's direction.

The chorus and orchestra employed at this new venture of the Royal Intendency are those of the Schwerin court opera house and the principals are recruited from the same and other German opera houses, supplemented by forces from the home personnel. Thus the cast for this opening performance, which I could not attend, was the following very mixed one: *Ottokar*, Herr Fricke, from Cologne; *Agathe*, Miss Jaernefeldt, from Breslau; *Aennchen*, Miss Grädl, from Schwerin; *Caspar*, Herr Waldmann, from Hamburg; *Max*, Herr Schnuten, from Cologne, and *Kilian*, Herr Kaps, from Strassburg.

The next day, Friday, I saw part of a performance of *Mignon* there before a small audience. The prices are nearly as steep as at the Royal Opera House, and as this was not customary heretofore at Kroll's under the former régime, I am afraid the Royal Intendency will not do a big business at the "New Royal Opera Theatre" unless they engage very renowned and drawing stars, which has not been done so far. Nevertheless, the performance of *Mignon*, under Sucher's energetic baton, was a very satisfactory one, and it is especially noteworthy that the out of town orchestra accompanied so discreetly, and the strange chorus was so well drilled.

Of the home talent Miss Rothausen's nice impersonation of the title part I have had occasion to describe heretofore. Naval was weak in every way, but especially in dialogue as *Wilhelm Meister*. Alma sang *Frederick* for the first time and was quite amusing, without being in the least clownish.

Of the two foreigners in the cast, Mrs. Matilde Pfeffer-Riasmann from Darmstadt, and Herr Merkel, from I don't know where, the latter, who possesses an agreeable baritone voice, sang well, but was histrionically unsatisfactory

as *Lothario*. The former is also a pleasing vocalist, but her appearance and entire stage representation are against her in the soubrette part of *Philine*.

During the last throbs of the waning season, the Berlin critics on Saturday night took notice of a pleasant little surprise. The Berliner Tonkuenstler-Verein sent out invitations for an evening of chamber music in the concert hall of the Hôtel de Rome. Among the performers were Reinhold L. Herman, and Prof. Waldemar Meyer and Anton Hekking, a combination which, indeed, filled the hall to overflowing. The Tonkuenstler-Verein having extended to Mr. Herman the courtesy of an invitation to play a certain work of his, the entire evening naturally grouped itself around that and the composer. Besides this piano trio in F, by Herman, another trio by Godard and several solo numbers were performed. The papers report an enthusiastic reception of Herman's work, and give favorable criticisms. The *Staatsburger Zeitung*, for instance, while taking some exception to portions of the last two movements of the rather voluminous trio, says: "The impetuous, almost dramatically conceived and well developed first movement seems to us the crowning portion of the work, but also the succeeding romanza, resembling almost a love duet, is extremely attractive. The splendid playing by the three excellent artists elicited enthusiastic applause, while the composer himself received unusual ovations." Another paper praises unstintingly the various parts of the composition, adding: "The violin and the 'cello are treated exceptionally well in the thematic developments, but while the piano part appears less prominent it contains interesting harmonic combinations in splendid and even brilliant style."

Of the entire concert it is said that "the artists gave to the rather critical and cultured audience a treat of rare eminence, and the directors of the musical association, at whose invitation Herman, Meyer and Hekking had arranged the concert, have congratulated themselves closing the season with such a gratifying occasion."

Yesterday we had at the Philharmonie the very last big concert of the season. It was arranged by request of Her Majesty the Empress, who expressed a desire to hear Berlioz's Requiem Mass, a work which she had not been able to hear before, although it was given half a dozen times here within the last two or three seasons. Siegfried Ochs, the conductor of the Philharmonic Chorus, was willing to gratify Her Majesty's wishes, and hence this repetition of the great work at the Philharmonie, which spacious hall was again crowded with a fashionable audience. The Empress, of course, was present, and during the intermission Mr. Ochs was called into the royal box, where he received the gracious thanks of Her Majesty. I have written now so often about this work and its performance under Ochs that I am glad to be able to give you instead of a reiteration of my own the opinion of Mr. Nahan Franko, of New York, who, with his charming young wife, was present, and who writes as follows:

"The Requiem of Berlioz, which was performed for the benefit of the Kaiser Wilhelm Memorial Church in the hall of the Philharmonie on May 18, proved to be not only a prominent social event, but a grand musical treat even to the most exacting of critics. Shining lights of the profession, such as Prof. Jos. Joachim, Hollaender, Gruenfeld and many others, clapped their hands and shouted their bravos at the excellent work done by the Philharmonic Chorus and its clever young conductor, Herr Siegfried Ochs. In addition the presence of the German Empress seemed to enthrall both the audience and the performers to do their utmost, and they did so successfully. Such splendid singing, such unity of tone color, intonation and shading I have never heard of any chorus of mixed voices, and the Philharmonic Orchestra, which is composed of first-class artists, played very well indeed.

"NAHAN FRANKO."

It has been thrown into the teeth of many critics, and not unjustly, that they, be they ever so just and knowing judges, are in a great majority incapable of doing ought personally in the field they pretend to know so well. Kritischen ist leichter als besser machen, the German proverb correctly says, and thus there are only comparatively few music critics who are also performers of any account. However, there are exceptions to this rule, and one of them, a most emphatic one at that, is Mr. Arthur M. Abell, my assistant at the Berlin offices of THE MUSICAL COURIER. You all, at least those of you who are interested in stringed instruments, have no doubt read his clever and instructive articles in his chosen sphere, which show the technical knowledge of the writer. I am possessed of little or no such knowledge so far as the violin is concerned, and yet I venture, as I do in this instance, upon Mr. Abell's hunting ground, as he is much too modest a man to speak of either his successes as a violin teacher or upon his achievements as a violin player.

In the latter capacity I have lately had a good private occasion to hear Mr. Abell, and I must confess that I was not only delighted but in fact astonished at his finished,

musicianly performances. He played of unaccompanied soli the prelude in E major, two minuets and a gavot and rondo by Bach; furthermore, with accompaniment, the Saint-Saëns rondo capriccioso, two caprices by Paganini, the Bach air on the G string, Ries' Moto perpetuo and Ernst's Hungarian Airs. Verily this is a taxing program, and one that tests the performer's abilities in every direction. Mr. Abell's tone was pure and healthy, not only in slow movements, but also in quick and difficult passages. It was equally good and round in the Bach air and in the Bach prelude, and the Ries Moto perpetuo. Fine and reliable technic was displayed in the Paganini caprices and in the Ernst Hungarian Airs, musical intelligence in Bach, polish and elegance in Saint-Saëns' Rondo capriccioso and virtuosity again in the Ernst Hungarian Airs, which demand all the tricks of a virtuoso. Abell, who owns and plays upon a genuine and very beautiful Guarnerius fiddle, has been for five years a private pupil of Halir. Few are privileged to study privately so long with such a great artist. Of the many Americans now studying violin in Berlin I surely and unhesitatingly believe Mr. Abell to be the most promising one.

Death has been very busy these last days, and has removed some good artists from this mundane sphere. Of particular regret to many Americans will be the news of the demise of Leopold Lindau, who died here yesterday after a long and painful illness. Leopold Lindau, who was a brother of the great dramatist, Paul, and of the almost equally great novelist, Rudolph Lindau, was at one time and for many years music critic of the *Mail and Express* in New York. There he married Miss Lazarus and then came to Berlin, where for about ten years he was on the staff of the Wolff Telegraph Bureau. From this post he retired when his health began to fail, and lately he lived a very quiet and retired life. I was among the favored few who saw him occasionally at his cozy home in the Kaiserin Augusta street. Leopold Lindau was a kindly, amiable, genial gentleman, one of those men who have few but good friends and no enemies. *Requiescat in pace.*

From Munich comes the news of the death of Court Opera Singer Siehr, since 1883 first basso at the Bavarian Royal Opera House, and one of the most popular members of its personnel. He has also frequently been heard in the Bayreuth performances.

The cable has surely preceded me in giving you news of the death of Clara Schumann, whose severe illness I reported several weeks ago.

The interesting Jupiter like head, with the luminous eyes, of Adalbert von Goldschmidt, the Viennese composer, is seen at all concerts and musical affairs. Lately he gave a fragmentary musico-dramatic sketch of his trilogy Gaea before a select of invited people at his salon in the Kaiserhof. The declamatory part was read by Miss Rosa Poppe and Emanuel Reicher of the royal comedy. The musical excerpts were sung by Misses Meyerwisch, Engelmann and Eberlin, while Behm played the instrumental episodes on the piano. The contents of the drama were narrated in a short but concise synopsis. The listeners were enchanted with Poppe's and Reicher's glowing recital of the love scenes between *Gaea* and *Eros*, and everybody was touched when the fates called *Eros* from his earthly existence. The musical portions are poetic and melodious, and the decorative mise-en-scène, from the indications given in the synopsis, must be gorgeous. The whole trilogy seems to be a new art form, the worth and effectiveness of which can of course only be judged when Gaea will be really performed, which Goldschmidt said will be done in a year or two.

Messrs. Bote & Bock, the enterprising Berlin music publishers, have issued and sent me a copy of their new album of Berlin composers which was gotten up especially for the Berlin Industrial Exhibition. The album shows in excellent photogravures the likenesses of thirty-five Berlin composers and contains a sample composition of each one of them. They are arranged in alphabetical order, and the following are the composers represented in the album: Walde-mar Bargiel, Albert Becker, Wilhelm Berger, Martin Blumner, Alexander Dorn, Jul. Einödshofer, Friedrich Gernsheim, Ferd. Gumbert, Eugen Hildach, Bolko Graf von Hochberg, Heinrich Hofmann, Alexis Holländer, Gustav and Victor Holländer, Ferdinand Hummel, Joseph Joachim, Fritz Kirchner, Otto Lessmann, Paul Lincke, A. Löschhorn, Karl Meyder, Moritz Moszkowski, Siegfried Ochs, Robert Radecke, C. A. Rada, Philipp Rüfer, Philipp Scharwenka, Max Stange, Gustav Steffens, Wilhelm Tappert, Ernst Ed. Taubert, Heinrich Urban, Ludolf Waldmann, Felix Weingartner, Bogomil Zepler.

I received yesterday from Manager Hermann Wolff a German translation of an officially attested birth notice of Raoul Kosczalski, which shows conclusively that Raoul was born at Warsaw on January 3, 1885, and that he is really a boy and not a girl, of which fact I never had the least doubt. The boy is now in his twelfth year, and has

developed into a healthy and good looking specimen of the male sex. His full name is Raoul Armand Georg Kosczalski, and he is the son of a "hereditary nobleman, and of Roman Catholic faith. I subjoin the German copy of the official document:

BEGLAUBTE UeBERSETZUNG.

Auszug aus dem Matrikelbuche der Moskauer Römisch-Katholischen Peter-Paul Kirche über die Geburt und Taufe des Raul Armand Georg Kosczalski, worin für das Jahr 1885 im Artikel sub No. 192 folgender Inhalt verzeichnet steht:

Im Jahre 1885, den 13. December, wurde von dem Vicar-Geistlichen dieser Kirche Marcellus Jankowski mit Vollziehung aller Sacramentsgebräuche der am 3. Januar 1885 zu Warschau geborene Sohn des erblichen Edelmanns des Warschauer Gouvernements Alexander Victor Antonowitch und der Laura Stanislaw Petrowna, geb. von Laufer, Kosczalski, gesetzmässiger Gatten—Raoul Armand Georg zu Moskau getauft. Als Paten waren: Valentin Buczowski und Valentina Buzowska.

Die Richtigkeit dieses Auszuges bestätige ich durch meine Unterschrift und Beidrückung des Kirchensiegels.

Der Moskauer Decan und Obergeistliche der Kirche.

Der Ehrencanonicus (gez.) OTTEN.

[L. S.]

Auf Befehl seiner Kaiserl. Majestät beschneigt das Mohilewische Geistliche Consistorium laut seines am 10. Januar 1890 stattgefundenen Beschlusses, dass der Matrikel-Artikel über die Geburt und Taufe des Raoul Armand Georg (3. Name), Sohn des Alexander Victor (2. Name) Kosczalski in dem Matrikelbuche der Moskauer Peter Paul Kirche verzeichnet steht und es keinem Zweifel unterliegt, dass der Auszug mit dem betreffenden Artikel ganz übereinstimmt ist, dass durch Unterschrift und Beidrückung des Kronsigels bestätigt wird.

PETERSBURG, den 10. Januar.

Uebersetzung durch den Dolmetscher J. Lindenfeldt, dessen Unterschrift durch das Kaiserl. General-Consulat beglaubigt wird.

Berlin will witness the première of Ruefer's opera Ingo at the Royal Opera House on Thursday night of this week, and on the following evening Sullivan's latest operetta The Grand Duke will be given for the first time in a German translation at the Theater Unter den Linden. It looks now also as if there were still a chance of our hearing Mr. Waller's one act opera Fra Francesco at the Royal Opera House in the near future, for the work has been rehearsed and the Emperor had it performed for himself privately a few days ago. At the Neues Koenigliches Operntheater (Kroll's) Goldmark's Cricket on the Hearth is to be the first novelty and for the première the composer is expected here in Berlin.

The best of friends must part sometime, and so it was with Mary Howe and William Lavin, who took their leave from Berlin and their many friends here a few days ago. The tenor is going to Paris for the present, and will next season sing at the Brussels Monnaie Theatre, and his wife has gone to England, where she found a brilliant engagement with the Carl Rosa Opera Company.

Yesterday I went to the Berlin Industrial Fair, together with Hugo Sohmer, the great New York piano manufacturer, and his little family. What I don't know about pianos now after having spent four hours in group XII. of the exhibition with Sohmer isn't worth knowing, and I am sure, will beat any amount any of the New York music trade editors of the small sheets may know about these instruments. Am I not modest?

Other visitors to the Berlin offices of THE MUSICAL COURIER were Mr. Nahan Franko, the eminent New York musician, and his amiable young wife, *née* Rupert, with whom I spent a few delightful hours. Nahan Franko will conduct at the exhibition on Wednesday the 27th, or on the next day, an American program of band music. Victor Herbert's American fantasia, marches by Sousa and Franko will be performed on this occasion by the Philharmonic Wind Orchestra under Franko's baton, and this will be the first musical event at the exhibition worth reporting.

Mr. Breuer, of the Berlin Philharmonic Orchestra, called to thank me for the interest THE MUSICAL COURIER has taken in this worthy organization.

Miss Harriet M. Behune, who is going to spend her vacation in New York, called in order to take leave. She is re-engaged for the Breslau Opera House, where the handsome American contralto is a great favorite.

Einsiedshofer, the tenor-composer, called on the opposite way. He comes fresh from New York, whither he intends to return in the fall upon re-engagement by Walter Damrosch, and after having spent his vacation in Germany.

Then there was Mr. Reinhold L. Herman, who will accompany Lilli Lehmann to New York next fall, as the great vocalist is reported to intend making a concert tour through the United States.

Misses Ruth I. and Grace E. Martin, two musical students, and Miss Amalia Rippe, vocalist, from New York, likewise called.

Mr. Walter Damrosch is expected here in a few days, and Henry Wolfsohn writes from London that he will reach Berlin by way of Paris and Vienna on about June 7 or 8.

O. F.

E. M. Bowman at Vassar.—Prof. E. M. Bowman received an ovation at the organ recital held at Vassar College on Friday evening, May 29.

Music in Frankfurt.

FRANKFURT-AM-MAIN, May 25,
EPPSTEINER STR. 18, II.

FRAU CLARA SCHUMANN died at her home on Mylius Strasse last Wednesday afternoon at half after 4, the immediate cause being a third paralytic stroke which smote her the day previous to her death. Her death, not altogether unexpected by those who knew her condition, has caused a great sensation in musical circles here, and experiences with incidents concerning her are being related on every hand.

Madame Schumann was buried yesterday at Bonn beside the body of her beloved husband; only a half hour's service was held here at her home early Saturday morning prior to sending the remains to their final resting place. Many of the celebrated musicians of Germany and France were at the Bonn ceremonies yesterday. Flowers, wreaths and other love tokens were heaped upon the grave, the gifts of every prominent orchestra, chorus and virtuoso in the land.

She had labored indefatigably for her husband's fame, for art and for home. She was greatly beloved by all Germans and though her school of thought was much narrower than that to which the great teachers of to-day belong yet as player and teacher she has ever represented all that is purely classical in the art of music and as the *Anzeiger* says: "In the 'home going' of Frau Schumann this land loses the last of the great artists of the time of our purely classical and romantic masters."

Her personality was most winning; dignified, quiet and friendly in her bearing to all, she made new friends almost to the day of her death. Scores of well-known artists have in years past received their education and inspiration from this great woman, and none will mourn her death more sincerely than these, her pupils. She stood ever ready to aid all ambitious musical students, and it may be pardoned if the writer here cites his own experience with her as a case in point. She welcomed him when a stranger in Frankfurt; took time to review his work, and repeatedly thereafter aided him by her valuable advice and counsel.

The influence of such a life is mighty, and since thousands have been benefited, so in the future countless lives will be made the purer and nobler because she lived.

The names of Robert and Clara Schumann will be bound still closer in every mind and heart; bound closer not by the fetters of death, but by the perfect assurance that theirs henceforth is life everlasting.

Notes.

The Stockhausen graduate pupils' concert was postponed until next Sunday on account of Mme. Schumann's death. Two sonatas were given at the last Prüfungs concert; one for violin and piano by Fräulein Loewenthal-Rheinberg, of Frankfurt, the other a piano and cello sonata by Norman O'Neil, of London. The first was a disappointment; I had heard much of this piano and violin sonata, but now that it has been played (and it was ably given by Therese Versel, violinist, and Elsa Löhr, pianist), I cannot understand how it created so much talk. The piano part in the scherzo is good, but the entire sonata is without depth or balance. It seems effeminate in phrase and period, but nevertheless such a composition from a student's pen is deserving of commendation. In Norman O'Neil's sonata, with the composer at the piano and Carlo Fischer 'cellist, we were offered a real treat. The work is beautifully written for both instruments, serious in thought and rich in melodies; in color, a bit Russian and modern in treatment, the whole sonata is enjoyable. But two movements were played at the conservatory, since the Herr Director decided the last should be omitted. This leaving out of the third movement was an injustice to O'Neil surely, since to end a splendid sonata with the "expectant" chords at the close of the slow movement is certainly not effective, but as I have twice heard the sonata in its entirety I can affirm that all of it is praiseworthy, and though the finale may not be as strong as the preceding movements, yet 'tis needed to complete the composition, without which it is not a complete cycle. Carlo Fischer played the cello part very effectively.

This young American has beautiful tone quality and an unusual amount of artistic taste in displaying it. He is studying under the well-known instructor Herr Professor Cossmann and is sure to meet with success on his return to America.

At the last Prüfungs concert three vocalists appeared who sang with much credit to themselves and to their teachers; they were Miss Theodore Orridge, of London, who sang two Brahms Lieder with excellent tone and taste; Fräulein Hüttel, of Dresden, whose selection was a Mozart Arie, and Fräulein Fritzi Scheff (a daughter of Frau Faeger, the opera singer), who sang a group of French songs. Good singers are not numerous at Hoch's, or indeed anywhere, so when one hears them certainly they merit mention. Arnold Földes, the twelve year old 'cello prodigy, played a Goltermann concerto with orchestral accompaniment last week. His work is that of a born master; the way he overcomes technical difficulties is marvelous;

his tone is deep and rich in shades and effects. It is said he will tour the Continent in the season of 1897-8.

In opera to-night we have Auber's Robert the Devil, with a splendid cast; later in the week comes Die Götterdämmerung, Tristan and Isolde and a repetition of the Fest-Vorstellung program given here May 10.

Hans Pfitzner's Lieder-Abend was a great success, and the Keiner Saalbau was filled with the representative musical men of this city. The songs were superbly sung by Fräulein Montin (of Mainz) and Herr Sistermann. Herr Pichler was indisposed and therefore did not appear. The accompaniments were played by the composer. The songs are all lofty and ideal in thought and expression, differing from each other in general tone hardly enough to make a brilliant program by themselves. Those in op. 2, 4 and 7 are most beautiful, as are also a group of five songs yet in manuscript, (a) Wohin ich geh' und schau, (b) Wir's dunkel, ich läge im Walde, (c) Im Herbst, (d) Der Kuhne, (e) Abschied.

The critics and musicians are certainly covering this young writer with high praises and glorious prophecies, and I am assured that he will reach the high standard they predict for him.

HENRY EAMES.

Great Tenor's Estate.

THE approaching wedding of Jean de Reszké to the Countess Miramaille has been known to the intimate friends of the great tenor for some months past, and a big force of artisans has been busy all winter in renovating, repairing and building additions to the several châteaux on his estates.

The Countess Miramaille is said to be one of the most beautiful women in Europe, resembling somewhat Mme. Emma Eames, for whom M. de Reszké used to show so much fondness, particularly in Gounod's Romeo and Juliet. Her ladyship is quite wealthy, and is understood to be a vocal artist of no mean pretensions. She is highly educated, and moves in the most highly cultivated circles on the Continent.

The De Reszkés are to Poland what the Astors are to New York, their whole wealth being in real estate. Jean de Reszké will take his bride to the garden spot of Europe. His estate of Borowna alone, his present home, is nearly twenty times as big as Central Park, and fully as beautiful. Besides this he owns several other estates adjoining Borowna, known as Chorzenice, Skrzydlow and Zdrowa. Some idea of the extent of his possessions may be gathered from the fact that it takes a hunting party over a week to pass through the wooded portion merely of the preserves. De Reszké also owns two beautiful places in Poland adjoining his brother's possessions, which are known as Garnek and Barkowiczka. Paderewski, the brilliant pianist, also has many broad acres of land in this beautiful country.

The estates of Chorzenice, Skrzydlow and Zdrowa are each about the size of Borowna, and each has its complement of farm hands. It is the intention of Jean to rebuild the old castle of his Skrzydlow property, so that he and his bride can make it their home hereafter. Moreover, Edouard will renovate and remodel the house on his Garnek estate and move there. In this way the brothers will be within an hour's ride of each other.

Skrzydlow is a little larger than Borowna and very rich in picturesque scenery. After the completion of the work now in progress it will be fit for a queen. There are to be balustrades, verandas, columns, wine cellars, suites of rooms for guests—in short, everything to make it an ideal retreat for an artist.

Borowna is to have a brand new edifice, to be called the "Cottage Américaine," out of compliment to American admirers and friends. This new château will surpass the old house in every way, although M. de Reszké refers to it merely as a "summer house."

Borowna and the other estates of the De Reszké brothers lie south of Warsaw in a land that is "fabled in song and illumined in story." Across their fields have marched patriots like Kosciuszko before the final partition of the country took place. The country seems now to be a vast garden of Eden. The most beautiful flowers bloom, fruit grows to remarkable perfection, with trees as tall and massive as those of California. The nearest town is Czenstokowa. The river Warta winds its way through the several estates, making pasture land of the richest kind, diversified with proverbial forests, prairie lands over which roam herds of cattle, and lakes and ponds that swarm with fish. In Chorzenice is a mine of cement that is equal to our own Portland cement, and yields a handsome harvest of ducats to M. de Reszké. The preserves afford game of all kinds, such as deer, wild turkey, birds, rabbits, wolves and wild boars.

At present the great tenor is occupying his Borowna estate. On this is a château which was built in the time of Louis XV. The architecture is a mixture of French and Russian. The walls are of stone, and, like all the châteaux of that country, built very thick. The entrance is through a semicircular façade, supported by massive pillars. Passing from this the visitor finds himself in a

square hallway of ample size, from which the banquet hall is reached by a huge door. The walls of this hall are constructed in panels and contain bas-reliefs of hunting scenes.

On the right of the entrance is a big library, with a wealth of musical lore, while on the left are the salons and offices of M. Michalski, brother-in-law of De Reszké, who has charge of the estate. There are wings to the château on the right and left, forming a sort of courtyard, and in these are the bachelor quarters of Jean and Edouard.

In front of the château is an oval track on which Jean exercises some of his thoroughbred horses during the morning hours. In the rear is a large "kitchen garden," which keeps the table supplied with fruit and vegetables in season. The château and garden are surrounded with a big brick wall, thus giving it an air of security.

To the west a potato field of 10,000 acres stretches away, and in the other points of the compass the eye is greeted with fields of waving grain. A superb forest of oak and chestnut trees lies just beyond the big potato field, and here Jean has his hunting grounds.

The pet of the great tenor is his stock farm. His horses are to be found on many of the race tracks of Northern Europe, and bring in a handsome revenue. At Warsaw they have captured many a Szarowitz plate. Here is Kundry, the winner of the St. Petersburg Derby, and a number of other thoroughbreds with equally fascinating operatic names. The winnings of the stable in 1892 were over \$30,000. The care of this branch of the estate is intrusted to Victor de Reszké, a brother, who, while he has a superb tenor voice, has made no attempt to cultivate it.

In front of the château, and directly without the enclosure, in the little settlement known as Borowno, which gives the place its name. Here is a quaint Russian church, and nestling around it are the cottages of the peasants, over a thousand of whom are employed on the De Reszké estate.

All the roads around Borowno are magnificently kept. Not only are they macadamized, but on either side of them are majestic poplars and "swelling chestnut trees." There, is a superstition among the peasants that to be preserved from the "evil eye" they must cut down at night seven of the young trees that have been planted along the highway. The poplars suffer quite severely as a result of this superstition.

In the salon at Borowno are gathered the magnificent presents and trophies that Jean has received from the sovereigns of Europe, as well as musical societies, not to mention the wreaths in gold and silver from his numerous admirers all over the world.

The great tenor is an athlete, and could easily take first prize in contests involving physical prowess. He is also a great horseman, riding all the time when he is at home. Deer shooting is one of his favorite sports.

The De Reszké brothers are very temperate in their habits and live simple lives. They drink little wine, and do not smoke over one or two cigars a day, and then only after meals.

The new "Cottage Américaine" will be approached through an avenue of old cedars. Wide portals of glass and bronzes will open from a vestibule, and two columns of porphyry granite will form the face of the entrance, with the base and capitals of Byzantine type. The balustrade will be of the same material, with pots for tropical plants in season. Pressed brick of two shades will form the body of the first story. There will be a big feast room, trimmed in red pine, with wainscoting heavily carved, and the richest kind of work in Sèvres blue. Hunting scenes will adorn the walls. One room will be known as the "hunters' den." It will have a spacious place, where nothing will be burned but logs of applewood. There will be a sideboard and a duke's table in the centre for luncheons and the like. Around the den will be couches for the comfort of the weary sportsmen. The walls will be covered with stamped Russian leather.

The parlor will be finished in the choicest white bird's-eye maple, polished and waxed. It will resemble a square pavilion, with antique conceits, with large panels of ancient tapestry and all manner of rare furniture to harmonize. All the latest appliances and inventions that make an American hotel one of the most comfortable places in the world will be introduced.

It will thus be seen that the great tenor has plenty of room and plenty of means to enjoy his honeymoon, and at the same time sufficient accommodation for his American friends.—*World*.

Chicago Piano College.—The Chicago Piano College announces an elaborate course of lectures for the summer (normal) term, which will be held in the new college rooms in the Chickering warerooms, 220 Wabash avenue, Chicago, Ill., from July 6 to August 15.

During these six weeks there will be fifty-two lectures, recitals and class lessons, covering the subjects connected with piano playing, musical history, theory, science and analysis. This will enlist the services of all the college teachers and will be under the personal supervision of Mr. Charles E. Watt, the director. Mr. A. J. Goodrich, the celebrated writer, has been specially engaged for a course of lectures on Auricular Analysis.

Consonating Vibrations—No. 2.

Consonating; Resonating; Reflected Vibrations.

THE sweeping charge that all professional voice trainers of all countries have omitted all mention of the only kind of vocal vibrations over which they need to have control, the *consonating* vibrations, has been unhesitatingly made, and is now repeated with absolute assurance of its truth. The latest works, emanating from authorities popularly supposed to be the highest, dwell wholly upon resonating or reflected vibrations, with which the teacher can have no practical concern whatever, for he can devise no exercises which can give his adult pupils more skillful control of any resonating cavities than they have acquired in infancy, at least for their native tongue.

Will the reader now refresh the memory by reading a brief résumé of the preceding paper, so far as the names to be adopted for the different forms of vibrations are involved?

The vibrations, or to-and-fro swayings, of any material body are to be called oscillations, in order to distinguish them from the pulsations, the rapid condensations and rarefactions of air, which alone are to be called vibrations.

Bearing well in mind that the originally oscillating material of any instrument—such as the prongs of the tuning fork, the violin strings or the piano strings—is too small to excite such powerful vibrations as those of the human voice, we cannot expect the tiny vocal cords to produce them without aid. No, the larger waves, vibrations and louder tones are caused by the adjacent solid parts, which are made to oscillate by the originating oscillations of the vocal cords—just as the smallest pin fastened to the corner of a whole table cloth could shake it, cause it to oscillate through its entire extent if the cloth had been made tight or tense.

Such waves are to be called *consonating* vibrations. They are produced by the oscillations of solid bodies, in voice by the oscillations of solid larynx, spine, palate, tongue, cheeks and lips, all of which may be brought into firm connection with the oscillating vocal cords—as the bridge and body of the violin are connected with the originally oscillating string, or the handle and table with the originally oscillating prongs of a tuning fork. It will be well to remember that this discussion does not touch upon the subject of the originating material, in this case the vocal cords themselves, nor upon the manner in which this material should be made to oscillate by the upward pressure of the breath. Do not forget that the consonating vibrations (waves of air) are independent vibrations, although the oscillations—of tongue, palate, &c.—which cause them are secondary in the sense that they depend on the originating oscillations of the vocal cords for their own oscillations. Resonating vibrations, on the other hand, are not caused by the oscillations, swayings of a solid body, but are excited by other vibrations of air. The mass of air which resonates is always inclosed in some cavity and pulsates to and fro between opposite parts of the cavity—just as the air in a flute pulsates from end to end. *Reflected* vibrations are those which rebound from some obstacle.

In order to clear the atmosphere for a good look at the only form of vibration with which the practical *maestro* should concern himself, the *consonating* vibrations, let the extraordinary mistakes, the astounding follies, of those who believe and sagely affirm that the workable materials, the reformable elements of voice, are its *resonating* and *reflected* vibrations be briefly considered.

It must be accepted as a fact beyond dispute, as an axiomatic certainty, that the only cavity that can be changed or controlled during musical voice is the channel between the vocal cords and the lips, bounded above by the two palates (soft and hard), below by the vocal cords, the epiglottis, the upper surface of the tongue and the teeth, on the sides by the teeth, gums, cheeks and pillars of the fauces with the tonsils between, and in front by teeth, gums and the lips. Between these roughly defined boundaries (let it be repeated for emphasis) lies the only channel or cavity in the slightest degree controllable to the vocalist's advantage, for control can mean only the ability to change the shape, the form, of the cavity by moving one or more of the boundaries mentioned to a different position.

Simply for the sake of being amiable, let the preposterous notions of such latterday writers as Chater and Holbrook be adopted for the nonce. These gentlemen, however correct they may be in their own professions, play havoc with the acoustic laws of voice. They actually believe and state that hollows in the bones of the head—think of it!—resonate the voice or have some decided influence upon its power or quality. They mention the cavities, the antra, the sphenoidal and frontal sinuses.

As a side issue and as a matter of curiosity the opinion of Lamperti will be of interest. He writes:

"One of the most defective kinds of voice is that which *resounds* in the cavities of the forehead, and which is therefore designated *frontal voice*. Everyone knows that the forehead neither gives nor can give voice, but the sound here spoken of arises from defects in the vocal organ or want of study. * * * Let the frontal voice be ever so well in tune, it will always sound out of tune.

The frontal voice is most commonly found in Germany, and it evidently proceeds from the nature of the language there spoken."

Such conflicts of opinion must, indeed, disturb the faith of the earnest reader. Has he any means of judging which is right and which is wrong? Yes, he has a means: the exercise of native sense and the knowledge of a very few of the plainest facts of general physiology will show him that in this case Lamperti is right; Chater, Holbrook and scores of others lamentably wrong.

Let us adopt the absurd opinion that these cavities can resound, let us believe that they do have tones of their own; how is the teacher or pupil to concern himself with the hypothetical fact? They are surrounded by bone, and are unalterable, save by disease or a surgical operation. How can they be involved in those alternative practices which constitute vocal education? They must remain the same for bad tones as for good, for high tones as for low, for one vowel as for another! As a matter of fact, tones could not be heard even if they did exist. They are virtually closed cavities; for the tiny channels from the frontal sinuses and the antra to the middle meatuses (the middle furrows in the nasal channels) are altogether too insignificant to be considered, as are also the outlets of the sphenoidal sinuses. One might as well hold a couple of hermetically sealed sardine boxes against the cheek bones or forehead, and expect the voice to sound louder or with a different quality. Either hypothesis flaunts the flag of unrivaled nonsense. But neither the frontal nor the sphenoidal sinuses nor the antra, nor even the nasal cavities, could be approached by the vocal waves until they had gone up behind the soft palate into the upper part of the pharynx; and even for this nearer approach the soft palate must be free from the spine to leave a passage behind it. But this is just the condition which produces the disagreeable nasal quality of voice, for the posterior nares open directly into the upper pharynx, and if the palate is relaxed and free the nasal tone will be heard.

Yet precisely this supreme mistake, of leaving the palatal muscles relaxed and of depending on resonating waves in the nostrils and the cavities mentioned, is still being advanced by such recent writers as Chater and Holbrook—and here it may be asserted, without animosity, that, from the very nature of the laryngeal parts it is impossible that Chater could have performed many of the experiments he has described. A separate paper will be required fully to expose his pretensions.

But the fully established fact is that all these cavities, nasal as well as frontal and sphenoidal, are absolutely shut off from the vocal vibrations original or consonating. The earlier authors used to write otherwise, but we have advanced. The learned Gessler, in his notes on Quinettian, wrote that Bach would offset twenty Orpheuses and as many Acteons. Surely modern investigators have progressed in their judgment of such patent physiological movements as those of the palates. It is now absolutely known—and every reader has the proof at command—that the soft palate is drawn back against the spine for all tones except nasal tones and thus cuts off all possible communication with the nasal passages, the frontal and sphenoidal sinuses and the antra.

This closing of the upper pharynx, this separation or partition between it and the mouth, has been proved in many different ways. Passavant made his subjects lie on their backs and poured milk into their nostrils. When they sang nasal tones the liquid was always seen to pour down into the back of the mouth behind the soft palate, proving that it was not held firmly back against the spine but allowed to remain relaxed; for all other qualities than the nasal not a drop could be seen.

The writer will suggest another experiment by which every reader can easily prove the fact of nasal separation: *Nasal exercise: Remove the rubber tube from an atomiser or syringe (the larger the better), and insert the end in one of the nostrils, holding it there and fully closing that nostril by the pressure of the first and second fingers, while the thumb of the same hand fully shuts the other nostril. Then, while singing a nasal tone at any pitch or with any vowel, press the bulb repeatedly with the other hand and notice that the air will be pumped through the nostril into the mouth without the slightest obstruction, proving that the soft palate hangs loose from the spine.*

Then sing any tone other than nasal, a hollow, strident or falsetto tone, and press the bulb repeatedly. Notice that the rear of the nose first feels puffed full of breath for a moment or two; but then notice that you will both feel and hear the sudden bursting of this breath into the mouth when its pressure has become so great that the soft palate is forced away from the spine.

A more absolute proof cannot well be imagined; but how very much does it mean? It means that the only channel through which the cordal vibrations could reach even the tiny and acoustically useless foramina which lead to the sinuses in question and to the antra, or hollows in upper jaw bones, is always closed.

Still more ludicrous will the attitude of such advocates appear when the minute size of these little hollows is considered. The very smallest of Koenig's set of resonators is

as large as a good sized English walnut. The one to resonate the triple prime d", the extreme high D of the soprano, is nearly an inch and three-quarters (44 millimetres) in diameter and could contain a small peach. Are there any such hollows in the bones of the skull? The cubic contents of the nearly closed mouth are hardly so great.

The only notes which these tiny holes in the cranium could resonate would be so shrill, so exceedingly high, that they would approach the limit of human recognition. The writer has often asked some friend to see whether any difference could be noticed when a vowel was sung with the exact resonator, for its peculiar quality applied to the ear, and when it was removed. The tiny brass globe would sound precisely as though it had been struck with a knitting needle while its little funnel was in the ear; but to the listener not the faintest difference could be heard. Yet it was much more accessible to the cordal waves and many times larger than the sinuses.

Again, this little globe applied to the ear would respond (tinkle) to only one pitch and vowel of the human voice. Do Chater, Holbrook and others think that the tiny sinuses respond to all the vowels at all degrees of pitch? Why the whole cavity of the mouth can resonate at most only two of the overtones of the main tone, and that cavity is a voluntarily variable one, while the sinuses are invariable.

Is it not, then, a monstrous assumption to hold and declare publicly that little holes in the bones of the head, no larger than hickory nuts, wholly shut off from the mouth by the soft palate (excepting in nasal tones), wholly shut off also from the nasal passages save by the most insignificant threads of channels, so unchangeable that they could even under other circumstances resonate only a single tone, and even that one so shrill that it could not be musically serviceable—is it not preposterous to assert that such little spaces could have the slightest appreciable influence upon the magnificent human voice, or that they should be lugged into treatises on vocal training when, even though all the impossible functions accredited to them were actually performed, that performance would be utterly outside of the singer's control.

Yet this laughable hypothesis is so often proclaimed as an established law that all these paragraphs have seemed to be needed to prepare the way for a third paper which will at last consider the only controllable vibrations of the human voice, its *consonating* vibrations caused by the oscillations of the boundaries of the cavity of the mouth.

JOHN HOWARD.

Van Dyck.—The famous tenor Van Dyck has been decorated by the King of the Belgians with the cross of the Leopold order. He sang *Lohengrin* at Antwerp, May 13, and this was the first time he ever sang in the theatre in his native town.

Thekla Burmeister to Europe.—Miss Thekla Burmeister, of Galloway College, Searcy, Ark., will sail for Europe, June 6, on the Persia. She will be absent two years, which she will devote to further study in piano and composition at Berlin. She intends to return in September, 1898, and to settle in New York.

Leipzig.—A second concert orchestra has been formed in Leipzig. It consists of sixty members, two concert-masters and a solo 'cellist of the first rank, with Hans Winderstein as Capellmeister. The only concert orchestra at present in Leipzig plays in the theatre, the Gewandhaus and in church, and assists in the two church concerts of the Riedel Verein. A new organization will therefore find plenty of occupation with the various musical societies and in good artistic concerts at a moderate price.

The Fatal Accident at the Paris Opera.—When the accident by which Madame Chaumette met her death occurred, May 20, Madame Rose Caron was singing at the close of the first act of Helle. It was noticed that the lights had been fluctuating in an extraordinary manner, causing much apprehension on the part of the audience. The enormous chandelier is balanced by eight counterweights, each hanging from a steel cable 3 inches in diameter.

One of the steel cables passes close to the electric mains. The insulating cover must have got worn off somehow, and what electrical engineers call a "short circuit" formed between the wires and the cable. The chandelier no longer got its share of electricity, but meanwhile the heat given out at the short circuit was melting the steel cable. Then an enormous mass was seen to drop through the ceiling upon the stalls of the fourth tier, raising a cloud of dust and rubbish.

Mme. Caron, the conductor, orchestra, actors and choristers stopped singing and playing and looked up toward the other end of the house. People did not realize at once the seriousness of the accident, and when the stage manager came forward and advised the public, although there was no impending danger, to leave the house for a few moments, everybody withdrew quietly and there was nothing like a panic.

About half a dozen persons were slightly injured by the falling rubbish and three others more severely. The only fatal case was Mme. Chaumette, a concierge, who had not been to a theatre for twelve years.—*London Daily News.*

A New Chopin Pianist.

MME. RISS-ARBEAU, PARIS.

EXCEPT for the long and terrible abuse of Chopin to which we are accustomed at the hands of pianists the above title would be a real joy for music lovers. So mangled and dislocated has this composer's work become through misconception that one is but tempted to cry out "Another!" and stay away from the performance.

A French critic in the *Estafette* of April, 1896, expresses this idea. He says: "I went to the concert as a duty, expecting to pass through the horrible nightmare of seeing a loved friend mangled, torn in shreds of himself, and reset as a grotesque phantom in half-light, with weird gestures, tottering gait, and features wholly unrecognizable."

"Imagine the joy of one waking from such a dream to find that same friend close by, safe and sound, smiling and healthy, in broad, beautiful sunlight."

"Such was the impression I received on hearing Mme. Riss-Arbeau interpret Chopin. It was a rest, a joy, a resurrection to real life!"

The concert of which the writer speaks was one of a series of six in which the pianist has arranged the entire compositions of Chopin, from the first opus to the last posthumous, numbering some 174 works.

From first to last one might imagine that life breath of life of the composer had been breathed into this player to cause her to interpret with such clear, unbiased intuition the writings of this much misunderstood composer.

Far from seeing the music of the sick chamber in Chopin's work, this artist imparts to it all a certain new virility clothed in a style pure, true and exalted, where warmth is united to extreme delicacy, to a penetrating sonority of tone, to an execution sober, honest and simple, without pose or affectation and, where needed, with ravishing gaiety and spirit.

It goes without saying that the technic of the pianist is irreproachable (technic is expected of an artist), but that which is more rare is that Mme. Riss-Arbeau can pass through the entire repertory wholly from memory without flaw, weakness or fear.

As the Chopin repertory is but a section of some 500 classic selections, including all there is in sonata, concerto, chamber music, &c., the memory of this young artist may well be said to be prodigious.

An eminent critic has said that "rhythm is the vertebra of music." Surely this pianist makes it so in the case of Chopin. Her rhythm is precise, unimpeachable, musical, seductive, which never loses its rights even in rubato. This is one of the features which "restores" Chopin in her hands. Nothing could be more encouraging or testify better to the real value of the heavy task which this artist has set herself than the reception with which it has been welcomed in Paris.

Massenet, writing of the enterprise, says:

"I consider it an act of artistic justice to make known to the world at large the exceptional talents of Mme. Riss-Arbeau."

It may be added here that it is a pet project of the composer that this artist should carry her Chopin interpretation into the United States, as no one more than he regrets the abuse to which Chopin is subject at the hands of the ordinary pianist, and he has unbounded respect for American criticism and discernment.

All the best French artists testify equally to her unique worth, and the press is unanimous in her praise.

The *Ménestrel* says:

"It is impossible to analyze in detail these concerts, so substantial and of such strong interest. One can but congratulate the artist on the courage displayed in the undertaking, and praise her virtuosity, her style and her live comprehension of works so many and so varied as those she is making known to the public in her Chopin series."

The *Figaro* speaks of the immense enthusiasm evoked

by the task as one of its best signs; also of her prodigious memory, charm, intelligence and incomparable mechanism.

The *Monde Artiste* speaks of the astonishing manner in which concertos, sonatas, polonaises, mazurkas, études, preludes, &c., are all passed through without the slightest symptom of weakness of either finger or memory.

L'Événement speaks of her memory as surpassing that of Rubinstein, in having absolutely at command 300 pieces of classic composition, added to a modern repertory of over 200 more, and praises likewise her Chopin interpretation.

Le Paris and *L'Eclair* are equally enthusiastic, and if



Photo. by Mulnier, Paris.

MME. RISS-ARBEAU, PARIS.

public appreciation is any test Mme. Riss-Arbeau is undoubtedly destined to a renown abroad as at home.

The artist is young and very beautiful.

The Rubinstein Memorial Fund Concert.

WHAT a pity it is to see a fine concert given without adequate business management! This was conspicuously the case on the occasion of the Rubinstein Memorial Fund Concert, gotten up by the talented conductor, Mr. Platon Brounoff, in Carnegie Hall on the evening of Wednesday, May 20.

Scarcely any mention was made of this concert by the papers beforehand, only the bare fact that it was to be given being announced, and on the day in question the writer searched their columns in vain to discover the hour at which the concert was to begin! This seems almost incredible when one takes into consideration that the glorious name of Rubinstein merited a very different treatment. Here was one of the greatest artists the world has ever seen, one who is known all over this country, but especially in New York, and one would have supposed that after all the enthusiastic eulogies that have been written about him during his life a large audience would have honored the very beautiful concert arranged by Mr. Brounoff in memory of him. People have hearts in America, although they are sometimes in too much of a hurry to remember the fact, and if the papers had done their duty on this occasion the result would have been very different.

To my mind there is always something especially interesting about a memorial concert. The fact that the person

for whom it is given has passed away from our earth, and yet leaves a part of himself behind, in his works, gives one an uncanny feeling. We listen to the thoughts put upon paper by him while still living, and wonder what were the circumstances under which they were written, what his emotions while writing them.

The concert given by Mr. Platon Brounoff in honor of Rubinstein was entirely worthy of the great pianist and composer, and only the public was lacking. A few hundred people were present in a hall which should have contained thousands. The stage was decorated with plants and palms, which formed a background for a large oil portrait of Rubinstein, framed in black drapery, and also for a marble bust of him, lower down, crowned with a wreath of green laurel leaves and standing on a pedestal. The light on the portrait was good, and his curious, criss-cross eyes were very striking, one of them looking boldly out into the world, the other partially veiled with its drooping eyelid, which seemed to fold down over unutterable things. The eye which perceives clearly, united to the eye which, under a drooping criss-cross eyelid, dreams, reflects and gathers in, is a characteristic of some remarkable men. I recall it in Bismarck, in Howells, in Ben Butler and in others—widely different individualities. Schumann had it, if I remember rightly.

Brounoff had got together a very good orchestra of seventy-five men, and opened the concert with Rubinstein's Festival Overture, which is built upon the Russian National Hymn, and very brilliantly scored, with artillery effects at the end, which made one imagine the booming of cannon. Brounoff is a fiery and energetic young conductor, and infused much spirit into the performance. Some selections from Rubinstein's *Feramos* and *Bal Masqué* were delightfully given, and with a rhythmic swing which was inspiring. He also produced an extremely meritorious overture entitled *Russia*, by himself, which is dedicated to Rubinstein. With this single exception the program was devoted to the compositions of the great Russian master. Variety was added to it by the following solo artists: Miss Marie Maurer, soprano; Mlle. Natalie Janotha, court pianist to the Emperor of Germany; Signor Abramoff, basso of the Metropolitan Opera Company; Mr. Victor Clodio, tenor; Mr. André Hekking, cellist, his first appearance in America; and Mr. Eugene Bernstein, accompanist.

Mr. André Hekking is a great artist, and his playing created a sensation. His tone is entrancingly sweet and at the same time powerful, and he has an effective way of introducing notes on the deep bass strings into the melody he is interpreting. His phrasing and style are exquisite, and are full of poetic touches. In fact you feel as if a beautiful soul were addressing itself to you alone when you listen to Hekking. One of his numbers was an arrangement of Rubinstein's much thrummed melody in G major for the piano, which he played in a manner that made you wish it would go on forever! His most important number was Rubinstein's romantically beautiful sonata in D minor for piano and cello, the last two movements of which he played accompanied by Mlle. Janotha.

Brounoff showed himself inexperienced in the arrangement of the program, which was much too long. Fourteen numbers, with the inevitable encores, was more than some people could sit through. Two soloists would have been sufficient with the orchestra. The concert was got up under distinguished patronage, the name of the Russian consul being at the head. Mr. Wm. Steinway, with his usual generosity, contributed \$1,000 to the Rubinstein Memorial Fund.

AMY PAY.

Dresden.—Fri. Camilla Wuschke appeared at the Court Theatre, Dresden, as *Queen of the Night* in the *Magic Flute*. This young lady, who, under the name of Kola, was a star in the cafés chantants, displayed considerable talent for coloratura singing, and received great applause.

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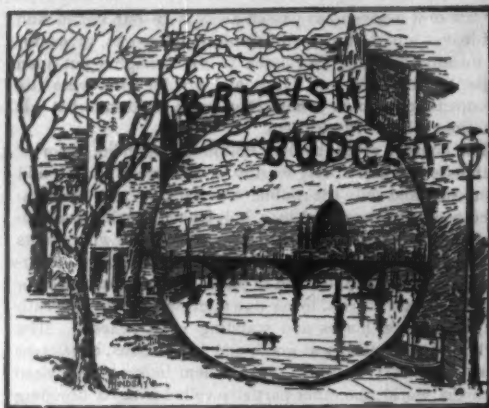
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BRITISH OFFICE OF THE MUSICAL COURIER,
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LONDON, W., May 30, 1906.

MR. HENRY J. WOOD has been especially engaged to conduct an orchestral concert at the Kaim Saal, Weimar, on the evening of July 27. While abroad Mr. Wood will also attend the Bayreuth Festival.

Mr. George Edwards has conveyed the exclusive American rights in *The Geisha* to Mr. Augustin Daly, by whom it will be produced in New York in the autumn.

Mr. W. S. Gilbert will himself appear in *Trial by Jury* at Miss Kate Vaughan's benefit matinee at the Gaiety, and has chosen the modest part of the *Associate*.

The Telephone Girl, a musical comedy, by Sir Augustus Harris, F. C. Burnand and Arthur Sturgess, with music by Serpette and J. M. Glover, was successfully produced Monday night at the Grand Theatre, Wolverhampton.

M. Mauguière, the well-known tenor of the Opéra Comique, Paris, who sang at Covent Garden last year, is in town for the season.

At Mr. Louis H. Hillier's second annual concert yesterday, in Steinway Hall, thirteen out of eighteen selections on the program were from his own pen. Mr. Hillier is a versatile as well as a prolific composer, and not only has he written instrumental quartets, duets, and solos, but a number of songs. The Belgian Quartet, of which he is leader, is establishing itself as a favorite here.

Mr. Charles Manners and his concert party, now very popular in the provinces, made a tour of South Africa, under the management of Mr. Luscombe Searle, between November 21 and March.

I note with regret the death, in his seventy-eighth year, of Mr. Benjamin Terry, father of the distinguished actresses, Miss Kate Terry (Mrs. Arthur Lewis), Miss Ellen Terry, Miss Marian Terry, and Miss Florence Terry. He was well known as an actor to the past generation.

Next Thursday the annual festival of the London Gregorian Choral Association will be held in St. Paul's Cathedral. Dr. Martin has composed for it a special anthem, *Hail, Gladdening Light*; hymns have been written by Rev. S. Childs Clarke and Rev. Jesse Brett, and a translation of *Christe, Rex Cœli Domine*, made by Rev. G. R. Woodward.

For the next Patti concert Mr. Percy Harrison has engaged the Royal Welsh Ladies' Choir, so popular here in London last year.

The rumor which was current here some weeks ago, that Mr. Paderewski would not keep any of his London engagements this season, has proved correct. Young Mark Hambourg will take his place at the Philharmonic Concert, and the Scottish Fantasia for piano and orchestra, which Sir Alexander Mackenzie wrote for M. Paderewski, and which he played in America, will not be given here.

Mr. Leo Stern seems to have made Dr. Dvorák's new concerto, first given here by the Philharmonic Society, his own, for he has been again specially selected to play it with Arthur Nikisch at the forthcoming Berlin Philharmonic concert. He played it last week under the same conductor at Leipzig.

Louis Pecsikai, who gave his first violin recital in St. James' Hall on the afternoon of May 29, was born at

Buda-Pesth on July 30, 1880. At the age of five he began to study under the tuition of Signor Baldini, in Fiume, and when only six gave a successful concert there. The Minister of Public Instruction in Hungary was so impressed by his talent that he granted him the exceptional privilege of being admitted to the academy to study when barely seven years old. His professors were Popper (the violinist), Hubay, and Kocsaler. In 1895 he commenced to tour through Hungary, Germany, Austria and Italy, and met with much success. In Rome he was presented to the Queen of Italy. The Archduchess Stéphanie of Austria is also one of his enthusiastic admirers.

Mr. E. C. Hedmond, who had so successful a season of opera last autumn at Covent Garden, is negotiating with Sir Augustus Harris for a second season this year. He purposes giving the Ring series complete in English for the first time.

The experiment of listening to Paris performances in London was carried out on Friday week through the London-Paris Electrophone. A few invited guests listened to an act of *Helle*, at the Grand Opera, when M. Delmas and M. Alvarez were more distinctly heard than the ladies in the cast. Subsequently connections were made with the Théâtre Variétés, where Hervé's comic opera *L'Éclat* was being given.

The experiment not being quite satisfactory, one of the managers made a visit to Paris to further perfect arrangements, and it is hoped that everything will be in good working order for the performance of Ambroise Thomas' *Hamlet* with Mme. Melba as *Ophelia*. The best result obtained yet was Delma's singing of *Che farò*. At the close of the opera the burst of cheers which followed the playing of the Marseillaise and the Russian National Hymn was clearly audible.

Mme. Blanche Marchesi has arranged through Mr. Vert to give two vocal recitals in Queen's Hall this season.

I see by the papers this morning that a subscription fund in memory of the late Sir Joseph Barnby has been opened in America, and considering how well known his hymns, and in fact all his works, are with you, the musicians of the United States should respond liberally.

Mme. Patti gives her second and last concert for the season in London on Thursday.

The opera *Shamus O'Brien*, which will be given for the first time in America at the Casino Theatre in New York, opens its provincial tour on August 8 at Edinburgh, where Mr. Henry J. Wood will conduct the week's run. Arrangements have been made for sixteen weeks, half to be spent in Ireland. I understand that the London run has been a financial success.

Some time ago I spoke of the Amateur Operatic Society organized by an American here, Mr. Louis H. Horst. For their first effort Dorothy was chosen, and given last Wednesday night in St. George's Hall. The title rôle was taken by Miss Blanche Ruby, a young American soprano of whom I have spoken before. Both in singing and acting this young lady showed much talent, and as she is particularly adapted for light opera it is probably only a question of time before she is engaged in it professionally. Mr. Horst played *Harry Sherwood* with success; his voice is a pleasing baritone, and he acts naturally. The other members of the company were efficient, and much credit reflects on Mr. Waddington, who had the musical direction. The society has made a good start.

Mme. Stella Brazzi, the contralto now singing at Covent Garden, has completed an engagement for the forthcoming season at Nice, when she will appear in most of the leading contralto rôles. She established herself as a favorite there during the season of 1894-5, and her re-engagement is the consequence.

OPERA AT COVENT GARDEN.

A more interesting performance of *Lohengrin* has seldom been given at Covent Garden than that which took place on Friday last, when M. Jean de Reszké sang the title rôle in German for the first time in London. His reading of the part was, of course, the same as on many previous occasions when he has sung it in Italian, but his adept management of the unvoiced syllables peculiar to the tongue of the Fatherland was a triumph of elocutionary skill. Mr. David Bispham as *Telramund* was, as usual, far too

dramatically in earnest to sacrifice a single consonant to beauty of vocal tone, and his German was as forcibly pronounced as the greatest admirer of the language could wish. His zeal in this direction was only surpassed by Miss Meisslinger, who impersonated *Ortrud*, and who declaimed that lady's vigorous speeches with a vehemence that sometimes interfered with distinctness of utterance.

Finally, there was the Italian-German, the French-German and the English-German of the chorus, and very wonderful and surprising were many of the efforts at pronunciation. In fact, the sounds with which the arrival of *Lohengrin* and his swan were greeted were suggestive of emphatically expressed hatred. But to return to the soloists. Miss Meisslinger's histrionic abilities enabled her to impart striking individuality to the character of *Ortrud*, and her efforts were most effectively supported by the *Telramund* of Mr. Bispham, who enacted his part with an intensity and a completeness of detail for which this artist is now famous. The magnificent sonority of the voice of M. Edouard de Reszké gave peculiar impressiveness to the words of the king.

Mr. George Holmes, our well-known baritone from Chicago, made a decided success as the *Herald*. His voice was most satisfactory and his interpretation excellent in every way. Madame Albani, who first sang the rôle of *Elsa* in German in Berlin, met with her customary success.

The brothers De Reszké's next appearance was on Monday in the respective parts of *Faust* and *Mephistopheles* in Gounod's masterpiece. Jean De Reszké's reading of the hero is instinct with refined passion, and never a lover courted a maid with more dulcet and winning tones. M. Edouard de Reszké's impersonation of the obliging but perfidious companion of mankind is somewhat lacking in subtlety, but it is forcible and sketched with great boldness and power, while vocally it is magnificent. Miss Macintyre's embodiment of *Marguerite* was delightfully girlish and charmed by its natural frankness. It is a pity that her method of voice production does not enable her to always sing in tune. Mlle. Brazzi's impersonation of *Siebel* was instinct with intelligence and charm. The remainder of the cast was the same as on the previous presentation of the opera.

Sir Augustus Harris is gradually getting nearer to the ideal mounting of *Tannhäuser*. On Wednesday a big stride was made by new scenery for the hall at Warburg—a copy of that used at Bayreuth—and a fine specimen of stage painting. There were many improvements also in the "goings on" in the grotto of *Venus*, although the members of this lady's household still lack a sense of rhythm in their gyrations. The part of *Venus* was on this occasion undertaken by Mme. Adini, whom nature has generously endowed for the assumption, and who sang and acted with an artistic intelligence and power that invested the character with distinct individuality.

M. Alvarez made his *entrée* this season in the title rôle, and it was doubtless owing to the presence of this artist and Mme. Adini that the opera was sung in French and the Paris version used. M. Alvarez gave a highly effective personation of *Tannhäuser*, singing with dramatic fervor and acting with intensity. Mme. Eames sang magnificently as *Elisabeth*, and her singing of the beautiful prayer was simply exquisite. M. Plançon and Signor Ancona appeared with their usual success respectively as *Hermann* and *Wolfram*, and the other principal characters were adequately personated by Mlle. Bauermeister, M. Gilbert, and Signori Piroia, Iginio Corsi and De Vachetti. Chorus and orchestra did their work well, and the performance as a whole was one of the best that has been given by Sir Augustus. All the above operas were conducted by Signor Mancinelli, who may be congratulated on his readings of Wagner's music.

On Thursday night *Lohengrin* was repeated with the same cast as above. Last night the two Italian operas were again bracketed. Die Meistersinger will be revived to-night in Italian, Messrs. J. and E. de Reszké, Plançon, Bispham and Bonnard, and Mme. Eames singing the chief parts. The revival of *Martha*, announced for Tuesday, has been postponed until after the return of Mme. Melba, who last season at the Metropolitan gained great success



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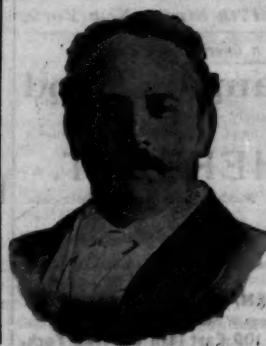
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CONCERTS.

Mr. Jan Van Oordt, the young Dutch violinist, gave his first London recital on Wednesday afternoon in the large Queen's Hall. Mr. Van Oordt was nervous in the opening numbers, and it was an unfortunate choice to begin with Bruch's adagio, as it abounds with sustained melody, and his nervousness was so great as to seriously affect his intonation. He played, however, with artistic insight into the beauties of the composition, and despite his nervousness showed good style. In Paganini's D major concerto he did much better, and in spite of a few passages where the sostenuto was unsteady Mr. Van Oordt proved himself a master of his difficult instrument and a worthy pupil of César Thomson. He combines with brilliant technic breadth and intensity of tone, which makes his Bach playing particularly enjoyable.

Mr. Van Oordt was assisted by Miss Regina de Sales, whose exquisite soprano was heard in the Shadow dance, a Spring Song, by Henschel, and Gounod's Ave Maria. In this last the gifted singer touched the very fibres of the heart. Her almost passive beginning, developing to a soaring, powerful prayer, was most impressive; there was not a flaw in that sweet ringing voice, which touched the high C with the greatest ease. Miss Regina de Sales merits fully her already great reputation.

There have been many more concerts this week, but none which are of sufficient importance to report. Ysaye gives his first concert here in the Queen's Hall this afternoon.

SOUTH WALES MUSICAL FESTIVAL.

On Monday and Tuesday the South Wales Musical Festival, with a chorus of 1,000 voices and a band of 100 performers, under the conductorship of Mr. August Manns, takes place at Cardiff.

This festival is partly the result of a suggestion made by the late Sir Joseph Barnby during the Cardiff Festival, and also his attendance at the last National Eisteddfod at Llanelly. He was so impressed with the choral resources of Wales that he conceived the idea of a grand festival, in which 1,000 voices should take part. Mr. August Manns is very enthusiastic over the way in which the chorus takes up its work, and the grand volume of tone produced.

On Monday afternoon The Messiah will be given and an orchestral concert in the evening. On Tuesday a miscellaneous concert devoted to the works of Dr. Joseph Parry, Mr. David Jenkins, and other Welsh composers, takes place in the afternoon the festival closing with Elijah.

AMERICANS AT BEXHILL.

A delightful morning concert was given at the opening of the Kursaal, at Bexhill, on Whitmonday, in the presence of their Royal Highnesses the Duke and Duchess of Teck, and many titled people. The Earl de la Warr had spared neither money nor pains to make the occasion an auspicious one, and it is needless to say that his efforts met with success.

The feature of the occasion was the number of Americans who took part in the program. Not unmindful of anyone, I am pleased to record the success of Mlle. Gréta, the charming soprano, who has only recently appeared to the British public. On this occasion, as on her début, she was very successful, and her singing of French songs was much admired. The exceedingly artistic work of Mrs. Katherine Fisk was highly appreciated, and the Columbians aroused

great enthusiasm by their already famous and refined singing of the American plantation songs.

A surprise was offered the artists after the concert, and one which they all enjoyed and appreciated. The Right Hon. Earl and Countess de la Warr entertained the entire concert party at the Manor House for tea, which was graced by the presence of their Royal Highnesses the Duke and Duchess of Teck, and after tea was served H. R. H. presented each artist and Mr. Daniel Mayer with beautiful silver souvenirs, engraved in honor of the occasion, from the Earl and Countess de la Warr.

MUSIC IN SOCIETY.

It is quite amazing the amount of really fine music to be heard in those society gatherings held under the name of "at homes" during the London season. In fact those pleasant functions are the vantage ground of artists awaiting their opportunity for a more or less desirable public appearance. Society hostesses, as a rule, are most generous in their attentions to the singers and musicians, who sometimes for a consideration—and more often without—assist them in entertaining their guests. I have in my mind's eye one handsome drawing room in Emperor's Gate where there were often as many as 200 guests assembled who were obliged to stand while enjoying the music, but the artists were treated with every consideration, plenty of room, comfortable chairs and also that boon to singers—fresh air—so often excluded from the drawing room. The host, a superb singer himself, is never so happy as when surrounded by musical folk; his kindness and generosity were proverbial, and he is untiring in his efforts at those concerts given by the artists during what is called the artists' season.

It is this spirit of appreciation and generosity among the society folk of London toward artists that has elevated the London drawing room to the dignity of a salon on the Paris model. There is no human being so sensitive of reward as a musical artist, and none that responds so readily to praise and sympathy; consequently, it is not a matter of wonder that artists are only too happy to accept invitations where they are not only sure of that sweet flattery—the breath of adulation—upon which music thrives, but also know by experience that a more substantial flattery in the way of a check delicately slipped into the hand, when saying adieu, by the hostess awaits them, or the certainty that a goodly number of stalls are as good as sold for the forthcoming concert, which is also quite a feature of the London musical world.

Time and again have I been approached by the hostess with the request: "Now, do write something nice about the artists, don't bother about my guests!" This appeal, put to me in the most beseeching manner, has always proved effectual.

May has been altogether a brilliant month of music. Few society hostesses, however, have the luck of Mrs. Ronalds, in whose musical Sundays the Royal Opera seems to have quite an interest, since some of its most popular artists are to be seen in Mrs. Ronalds' lovely rooms every Sunday. Marie Engle is perhaps one of the favorites most in demand, and it is an abiding pleasure to listen to her sweet notes whilst ravishing the eye with the pretty young women and beautiful toilettes, for which Mrs. Ronalds' "at homes" are also famous.

Another charming musical evening was that given by Mrs. Scott, of 65 Brook street, and her daughter, Mrs. Douglas Grant. It was a great pleasure, indeed, to hear Madame Eames in a drawing room, as the beautiful American prima donna rarely sings at "at homes." Her voice was deliciously modulated, as befits a small place, after the great auditorium of Covent Garden. Mr. Holman played with more than his usual brilliancy, and Mr. Yurds sang—well, too divinely!

At the Countess Rossini's there was also some fine music the other night, Mr. Paul Mahlendorff singing, with great effect, some of his latest songs. Lord and Lady Kinaird's party, held at the Royal Institute of Painters in Water Colors, Piccadilly, was a regular crush, but a delightful one, and made doubly so by the lovely singing of Mme. Alice Gomes and Miss Graham. Pretty Mrs. Horace Nevill had some fine music at her "at home" the other afternoon, although I was too late to hear it all, but better luck next time. Decidedly Mrs. Rowcliffe's musical afternoon was one of the best things of the week. Spanish music was the order of the day, and nothing could have been more appropriate and charming than the songs of Señor Guetary to the cello accompaniment of Señor Rubio.

Mrs. Perkins, of Linden gardens, and her band of lady mandolinists, harpists and guitarists are just the thing now in society; the band plays delightfully, and quite scored at the bazar opened by Princess Christian last week. The Comtesse de Brémont also sang her latest song, Sérénade Andalouse, and an American reciter, Miss Benfey, pleased by her quaint selections from Mary E. Wilkins—which were evidently enjoyed by the princess.

F. V. ATWATER.

Grossmann.—Capellmeister Joseph Grossmann has resigned his position at the Buda Pesth Opera House on account of his health.

Humperdinck.—The music for the drama Die Königskinder, by Humperdinck, is announced to be performed for the first time at the concert of the Heidelberg Bach Society in that city on June 2.

A Musical Lodging.—A bass viol player in distress and unable to pay his rent crawled into his big fiddle to die in Paris recently. He was missed after a day and discovered on the landlady's seizing the viol for rent. It was found difficult to get him out, even after the back of the viol had been removed, and as the man is insane no explanation of how he got into his instrument has been found.

Saint-Saëns' Jubilee.—Camille Saint-Saëns yesterday, Tuesday, June 2, celebrated the fiftieth anniversary of his public début. The orchestra of the Société des Concerts volunteered to take part in a special performance to be held in his honor in the Salle Pleyel, Paris.

The performance had an exceptionally interesting program. It started with Mozart's concerto in E flat, which Saint-Saëns, then a boy of eleven, played at his very first appearance at the Salle Pleyel, in 1848. M. Taffanel played a flute solo by Bach, and the scheme closed with the first performance in public of Saint-Saëns' second sonata for piano and violin, executed by the composer and Sarasate, and a new piano concerto, also played by its author.



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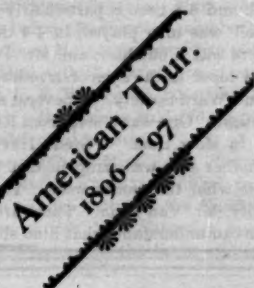
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BOSTON, Mass., June 7, 1896.

RIGOLETTO was sung for the first time at the Castle Square last week. Mr. Chas. O. Bassett was the Duke; Mr. Wm. Mertens, *Rigoletto*; Mr. W. H. Clarke, *Sparafucile*; Miss Fatmah Diard and Miss Anna Lichter were, alternately, *Gilda*; Miss Mary Linck was *Maddalena*.

The performance showed the results of insufficient rehearsal. There were slips of memory on the stage; the work of the chorus was not up to the usual standard; the orchestra was often at sixes and at sevens. I am told the performances later in the week were better. There is no reason, however, why the first nights of these operas should not be better. It is folly to attempt to give any opera for the first time with few rehearsals.

The most satisfactory of the company were Mr. Mertens and Mr. Clarke. The former's conception of the part was intelligent, and it was consistently carried out. While he never rose to a great height of passion, he always interested and at times he moved. Mr. Clarke's *Sparafucile*—the most interesting of stage spadassins—was romantically stronger than any part in which I had previously seen the actor. Miss Diard's *Gilda* was weak in all respects. There was one amusing innovation in her business. She was abducted in her street costume, and in the ducal palace she still wore it when, escaping from the Lothario, she told her pitiful story to *Rigoletto*. It seemed to me that Miss Diard had little or no idea of the plot and its situations. Or was the horror of the plot softened for the benefit of the audience? Miss Linck was awkward and ineffective as the bravo's sister. Mr. Bassett took things very easily, after the manner of Italian dukes. There was much false intonation throughout the performance. Yet in spite of the many imperfections the audience was interested, and the dramatic strength of the scene between *Rigoletto* and *Sparafucile*, the scene where *Rigoletto* seeks his daughter, and the whole of the fourth act, was not wholly impaired.

There is a double bill this week: Offenbach's *Mariage aux Lanternes* and Leoncavallo's *I Pagliacci*. The first of these was given in Boston at the Museum July 12, 1896, with Susan Galton and Thomas Whiffin in the cast.

Mr. Emil Tiferro, the tenor, gave a farewell concert in Association Hall Tuesday night. He has been invited to Denver, Col., to take charge of the vocal department in the college there. His earnestness in the pursuit of his calling and his manly personal bearing have won him many friends, who rejoice in his good fortune. Mr. Tiferro was assisted by Mrs. Kelterborn, Messrs. Molé, Kunz, Ruppel, Schuecker, Manning and Dr. Kelterborn. One of the most agreeable features of the concert was the suite for flute and piano, by German, played by Messrs. Molé and Manning.

Let me respectfully invite your attention to the case of Mr. Eugene Tompkins, proprietor of the Boston Theatre. Mr. Tompkins the 5th of June was found guilty of violating

the law in regard to sacred concerts, and was fined \$50. The police made the complaint, and the Sunday League is said to have been interested in the prosecution.

It was charged that the theatre violated the statutes by giving a concert that was not sacred on Sunday, May 3. On that night Sousa's Band played to a very large audience.

Listen to the evidence, as it is humorously called. The first witness was that well-known music critic, Liquor Officer Searles. He swore that numerous selections were played, some of which were not on the program. So far he showed his customary judgment and discrimination. Why did he venture upon the dangerous ground of national music? For Liquor Officer Searles also swore that among these numbers not on the program were *The Red, White and Blue* and a medley that included *Yankee Doodle*. On cross-examination the celebrated alcoholic expert swore he did not know the piece he heard was *The Red, White and Blue*; he did not know there was a piece of that name. But the air suggested those words to him. Here, indeed, is an instance that would delight the symbolists, instrumentalists, and all students of the association of musical ideas. Music was played, and the hearer, although he had never heard such words to such a tune, at once said to himself, "Why, red, white and blue are words that should go to those tones." Why, not "black, green, and buff"? Mr. Searles added that the marches were in 4-4 time, and there was one instrumental piece, "which seemed to time to the air of *My Old Kentucky Home*." If the subject of national airs was to be investigated, why did not the prosecution summon Messrs. Krehbiel and Elson? The former might have added musical illustrations with the assistance of Mr. Seidl or Mr. Huss, and the latter could have sung them and thus put Liquor Officer Searles to a practical test. I fear Mr. Searles is, after all, a keener critic in matters of alcohol. If he hears the word "gin," he of course thinks of Amsterdam, or John Calvin at Geneva. Rum reminds him of Medford, a delightful suburban retreat. I have no doubt he can tell whiskey by the taste or smell. But when he claims that a certain hitherto unknown tune should necessarily be fitted to certain words, he is in the clouds of speculation.

Then the prosecution called Mr. David Andrew Van Ham, who is in the employ of the *Youth's Companion*, a newspaper that has made a large fortune by publishing stories of heroic deeds without the element of love, and anecdotes of ants, lions, dogs, elephants and celebrated men. There was a peculiar fitness in summoning a man from this office, for not long ago the proprietor refused to admit an advertisement of Shakespeare's plays on the ground that the poet wrote for the theatre. I was told this by a publisher of plays, and so it must be correct. Did you ever know a publisher to lie? He may rob and plunder, but he is not guilty of grosser offenses.

Mr. Van Ham went to the Boston Theatre for the purpose of hearing a sacred concert. Now there is an old legal proverb that men do not go to certain houses to say their prayers. Did Mr. Van Ham really believe that any good could come out of Nazareth? Honest man. He admitted that it was a good concert, but he did not think all the music he heard could be called sacred. "Among other pieces played was one in 6-8 time, which was quite rapid time." This of course was a staggerer. All pieces in rapid time are immoral, and 6-8 time is particularly blasphemous. "Liberty Bell" was also played, in 4-4 time," he thought. Again there was a shudder, and Mr. Tompkins appeared as a social leper in the eyes of a prominent member of the Watch and Ward Society. "Several songs were sung by artists present. One was a solo from *Romeo and Juliet*, which was in slow time." Great Heavings! Was it the waltz? Another solo was sung in fast time. He could not distinguish what the words were. You are not alone in such inability, Mr. Van Ham. There are few professional singers who can understand what nine singers

out of ten say. "Sousa's Band played a number of pieces not on the program. Some of them were in 6-8 or fast time." What a persistent blasphemer is this man Sousa! And yet centuries ago 3-2 was known as the celestial tempo, the symbol of eternity.

Then Mr. Van Dam swore to this damning fact: "A man played a solo on a brass instrument slowly." At the thought of the lingering torture there was a cry of horror, and Mr. Van Dam turned pale at the mere recollection.

Mr. Van Dam gave further evidence to show the thoroughly debased nature of the conductor. "The March of King Cotton was played in march time." It was not taken as a waltz, a mazurka, a polonaise, but actually and brazenly as a march.

Then came the cross-examination of Mr. Van Dam, conducted by Mr. Bartlett. The witness said that he had gone to the concert for the purpose of enjoying the music. Such an incredible statement at once aroused suspicion. Here in Boston people go to the Symphony concerts for many reasons; but how many would dare to swear in court that they went solely for the sake of enjoyment?

He had "experience in music." For he had sung in choirs, in a church in New York, and had been a member of the Ruggles Street Church for ten years. He belonged to several singing societies which had given concerts in Boston. "He then explained what was meant by 6-8 time. It was very quick time. Had never heard of slow 6-8 time. He said that 4-4 time, medium time, was between fast and slow time. Waltz time was very fast."

Mr. Van Dam must be an active member of the Händel and Haydn.

"What time is Nearer, My God, to Thee written in?" was asked by Mr. Bartlett.

"Four-four time, I think," said the witness.

"Are you sure it isn't in 6-8 time—that is, very fast time?"

"No, sir; I don't think it is."

In answer to further questions, the witness said he had heard the *Marseillaise*, the *Red, White, and Blue*, and other pieces played as encores. Mr. Bartlett asked the witness to decipher some notes of music, written out on a piece of paper. The witness protested that he was not an expert. He could not tell whether the music was *Nearer, My God, to Thee*, or not.

Yes, I am now sure that Mr. Van Dam is an active member of the Händel and Haydn.

Then Police Officer Delbert R. Augusta testified. He heard the concert. He did not pretend to know anything about music, and he could not throw any light on the problem of what was sacred or secular music. Sensible man. You are a credit to the force!

Mr. Bartlett said he rested his case. He then read chapter 494 of the acts of 1895 under which the prosecution was made by the police. The complaint set forth that the diversion or play on the night specified was not a sacred concert. The Government was called upon to prove that what took place at the Boston Theatre on that night was not a sacred concert. This question of what sacred music is should be decided by competent authorities. He had supposed his learned brother (Mr. Bangs) would bring some expert on this subject of music. Before knowing what sacred music was, who could say whether the statute had been violated or not? At this concert on May 3 a fine program was provided. Was there anything profane in it? The matter of time had taken up a large part of the evidence. Just because a piece was sung in fast time did not, in itself, make the selection any less sacred. Some of the witnesses had stated that, when an encore was demanded, the national hymn was sung. There was nothing given that could appeal to man's lower nature. Nothing done to injure a man. A great deal of trouble had been caused by this question of a proper definition of sacred music. Nobody seems to know here to-day. They say that singers come out and sang in a foreign language.

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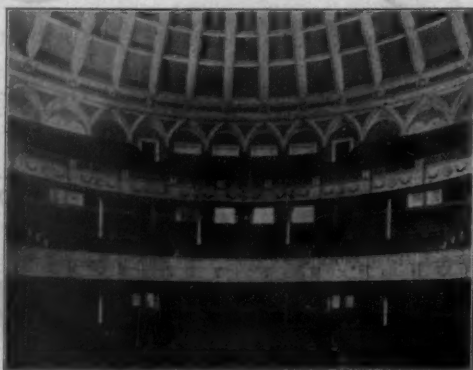
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They did not tell us whether it was sacred or profane, for they do not know what the words of the song were. In the words of the legislators, he thought the Government's representatives should be given leave to withdraw. He did not think they have proved anything against Mr. Tompkins.

Mr. Bangs said the Government did not contend that Mr. Tompkins had done anything criminal. The sole contention was that a Sunday night concert had been given which was not sacred. Yankee Doodle and other pieces had been played in response to encores, which could not in any sense be called sacred. Religious music only was sacred music.

Judge Brown said in his opinion that there was quite a distinction between sacred and secular music. Some of the selections which appeared on the program were certainly not sacred. There was nothing wrong about the concert, in his opinion. It might be a relic of Puritanism, but the statutes had undoubtedly been violated.

Mr. Tompkins was found guilty and fined \$50. He immediately appealed, and was held in \$200 for the Superior Criminal Court, July term.

Several interesting questions are suggested by this trial.

The program included such pieces as the Robespierre overture, selections from Mascagni's *Ratcliff*, pieces by Sousa, &c. The program was an excellent one, superior to that of the average band concert. Now if one of the singers had sung an Ave Maria arranged from the intermezzo in *Cavalleria Rusticana*—for I believe there is such a monstrosity—would that have been regarded as a "sacred piece"? Would the sacred words atone for the operatic tune? And if some deep-chested man had tooted the *Inflammatus* of Rossini on a cornet would Mr. Tompkins have been acquitted?

Religious music only, said Mr. Bangs, was sacred music. Yes, but what is religious music? Once in the island of Jersey I heard members of the Salvation Army shouting "I'm glad that Jesus' blood was shed upon the tree" to a polkamazurka that, with sadly earthly words, was at the time a favorite ditty in London concert halls. Would you call that vulgar, joyous ditty religious music, Brother Bangs?

Wise councils, brethren, have decreed in times past that the music sung in the church was not sacred, but worldly. Yet if you heard to-day the music then condemned I am sure you would regard it as sacred—and dull.

I fear the text governs you in the matter. But take the case of instrumental music. Would you shy at a march from an oratorio, even if it were in that sacrilegious movement, 6-8?

Is the waltz from Tinel's oratorio *Franciscus* sacred or profane? Oratorio music must be sacred, must it not? Just as a prayer in an opera must be secular and profane? And how about the *Graal* music in *Parsifal*?

There is good music and there is bad music. The insertion of the word "Trinity" will not turn bad music into a righteous thing. No so-called sacred words could enlarge the sacredness of the slow movement of the Ninth Symphony or the finale of Tchaikowsky's *Pathetic Symphony*.

An excellent band gives a first-class concert. Many people are thereby edified, and in some cases they are moved no doubt to higher, nobler thoughts. And yet a manager who allows his theatre to be used for such a praiseworthy concert is punished.

I do not question the decision of the judge. I do not see how he could decide otherwise in view of the statute. But the statute is a relic of pernicious bigotry, a reflection on the intelligence of the people, a disgrace to the city and the commonwealth.

PHILIP HALE.

Boston Music Notes.

BOSTON, June 6, 1896.

Mr. Lyman Wheeler will leave Boston on the 13th inst., having been invited to travel with Mr. John L. Stoddard

and party in the Yellowstone National Park, where the well-known lecturer intends to gather material for a lecture next season. On his return from the West Mr. Wheeler will pass the remainder of the summer with Mrs. Wheeler at Edgecomb, Me.

Gertrude Franklin-Salisbury is at Kimball's Hotel, Cohasset, for the summer. She comes to town two half days in the week to meet her professional pupils who are studying with her during the summer months.

The first pupils' recital of the Virgil Clavier School of Boston was given on Tuesday evening, June 3. Miss Grace E. Gardiner and Miss Ada L. Curry were the soloists. The program was, as usual in these concerts, an interesting one.

There will be a five weeks' summer course of instruction in the Virgil Clavier School, of Boston, beginning Monday, July 8.

Miss Nida H. Hopkins, pupil of the well-known pianist-lecturer, E. Baxter Perry, gave a piano recital in Wesleyan Hall Tuesday last. The program included a sonata, op. 7, by Grieg, and numbers by Raff, Chopin and Moszkowski. Miss Hopkins plays with a beautiful swinging tone and with strong feeling for rhythm and is a musical and interesting performer. She goes West in the autumn to take a professorship in a college. Mr. F. W. Wodell, baritone, sang numbers by Humperdinck, Chadwick and Dudley Buck. The audience, at first inclined to be coldly critical, warmed up during the evening, and both artists were recalled with enthusiasm.

Miss Emma S. Hosford has closed her studio in the Pierce Building for the summer. She will be at Haydenville, Mass., for the next three months. Miss Hosford is already hard at work with her class at Haydenville.

Mr. Robert Greenwood-Jones, who has been attending the Cincinnati Music Festival, will sail for Europe on June 6. He will be in Paris for the next few months, studying with the best vocal teachers of that city.

The second section of the sixth annual festival of Choir Guilds took place at St. Paul's Church. The service began at 7.30. Mr. W. A. Locke was the choirmaster and Mr. W. R. Spalding was the organist. These choirs took part: St. Paul's, Boston; St. Peter's, Beverly; St. John's Chapel, Cambridge; Groton School, Groton; St. Anne's, Lowell; St. Paul's, Malden; Emmanuel, Somerville.

Mr. Herbert Johnson will give a vocal recital at Wellesley College next Saturday.

Mr. and Mrs. Charles R. Adams left Boston Friday for their summer home at West Harwich, Mass.

Herbert Johnson's Quintet Club will sing at Lebanon, N. H., June 15, and at Togus, Me., June 17 and 18.

Miss Gertrude Walker, who sang *I will Extol Thee, O Lord*, at Mrs. J. H. Long's recent recital, repeated the same in the People's Temple on Sunday evening, when she was obliged to repeat the aria in answer to the imperative demand of the congregation. She has made great progress in her studies during the past season.

At the annual meeting of Melourgia, mixed voice singing society, the following officers were elected for the year 1896-7: Executive committee, Messrs. Edward B. Hunt, F. C. Turner, Wm. R. May, D. A. Van Ham; librarian, Mr. John Gager; membership committee, Miss Gertrude A. Carr, Mr. J. J. Warner; musical director, Mr. F. W. Wodell. The society is limited to fifty selected voices in its active membership. Next season two concerts will be given before the associate membership. During the season just closed Melourgia gave two public concerts in Association Hall with the assistance of eminent solo talent.

Mr. F. E. Woodward sailed for Paris on the Gallia yesterday. He goes to study for three months with Sbriglia, the celebrated teacher.

The pupils of Miss Edith Perry gave a piano recital in the Unitarian Church, Medford, recently.

The pupils' recital of the Daudelin Music School, given in Association Hall Saturday evening, was a source of much pleasure to the large audience. Mr. Joseph Emile

Daudelin is the director of the school, and his corps of assistants comprises: M. Ch. Molé, flute; M. Claudius Deslonis, vocal culture and lyric declamation; M. Léon Pourtau, clarinet; Mr. Van Veachton Rogert, harp; Mr. August Suck, violoncello; Mr. Charles F. Webber, vocal culture; Miss Marcia G. Whittemore, solfège; M. Auguste Santet, oboe; Mrs. Ellen Berg-Parkyn, piano; Mr. C. L. Capen, composition; Miss Angelina P. Loveland, piano; Mr. Charles P. Scott, lecturer.

Nuremberg.—The Wikingfahrt, of Felix Wogesch has been performed at Nuremberg with great success.

Successful Debut.—Miss Mary Forrest, an American mezzo soprano, has made a successful début at Queen's Hall, London.—*Sunday Sun Cablegram*.

Forbidden.—Rubinstein's *Christus*, which was performed in Bremen last year, has been forbidden in Berlin on the ground that the Prussian law prohibits the representation of the Saviour in public entertainments.

Herzogenberg.—A church oratorio, *The Passion*, by Hch. von Herzogenberg (Berlin), was performed May 17 at Lahr in Baden, by the Academic Church Choir, of Strassburg, under the direction of Dr. Spitta. The work made a great impression.

Nilsson.—At a sale at the Hôtel Drouot, Paris, a Watteau Diana in the Bath was knocked down at the price of 107,000 frs. to the Countess Casa Miranda, better known as Christine Nilsson.

Naples.—Nicola Van Westerhout, an Italian by birth and temperament, in spite of his Dutch name, had a great triumph at the San Carlo with his one act opera *Donna Flor*. The libretto, by the Venetian poet Arthur Collanti, tells a Venetian love story, and the music is fresh and melodious, with two excellent airs for the tenor.

Schuch.—A very admirable appreciation of E. Schuch from general artistic points of view appears in a late number of Paul Lindau's *Nord und Sud*. The article is also published separately under the title of *Ernst Schuch und das moderne Kapellmeisterthum*.

Hanover.—The lawsuit between the Royal Opera singer George Rollet and Wuthmann, the critic of the *Hannoversche Post*, has finally been settled. Wuthmann had criticised Rollet's singing very severely, and Rollet had replied by an abusive anonymous letter. In the lower court Rollet was condemned to pay 50 marks and Wuthmann 30 marks damages. Before the higher court the parties agreed to withdraw their statements and divide the costs. Rollet, however, contributes 80 marks to charity.

Bayreuth.—Twenty Years of Bayreuth, 1876-1896, is the title of a work by Julius Erich Kloss, just published by Schuster & Loeffler, which traces the development of the Festspiele since the laying of the first stone of the Bayreuth Theatre. It contains notice of the performances of the various works, sketches of the Wagner heirs, especially of Frau Cosima, *die ganz unerhört seltsam begabte Frau*, and a defense of the management against the attacks of Weingartner, as well as those of others on Siegfried Wagner and all things at Bayreuth.

Vienna.—The proprietor of the summer resort named Venice in Vienna, some time ago offered prizes of 6,000, 4,400, 3,000 and 2,000 gulden for four new Italian one act operas to be performed in the aforesaid establishment in the Prater called Venice in Vienna. No less than 180 one act operas have been sent in. The list of the judges who are to decide on the pieces submitted contains the most prominent names of musical Italy. It is reported that they have selected six works as deserving of a prize, but the final decision will not be announced till the middle of this month.

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HEARING AN OPERA.

IF it were possible to photograph instantaneously the various standpoints of interest and comparison actuating the judgment of a concourse of people, no gathering in the world would offer a tableau of such astonishing and bewildering variety as the audience within an opera house.

That which constitutes an opera good or bad is determined by a standard of qualified criticism from which there is no musicianly appeal and which is followed by public sanction. That which constitutes the performance of an opera good or bad is dependent upon no fixed standard, but is based upon the perplexing variety of points of view which influence various persons. Eighty per cent. of opera goes run into corners with their criticism. They have one point of view to be satisfied and with this, according to their ideas, the rest of the performance matters little. And just exactly in as far or little as this one point of view is presented to please them do they, irrespective of all other merits, vote the opera a good or a bad performance. A synthetic grasp of matters belongs to but a small minority, who will usually prove to be Wagner lovers at a Wagner opera.

Cast your eye round the audience. You will see the musician with his mental if not his visible finger on the score. He is looking out for the orchestra—a very vital matter to look out for—and a few slips and rough places, they don't even need to be crude shortcomings, and all the fine singing in the world, notwithstanding the opera, is ruined for him. The dilettanti will have passed over the errors unnoticed. The vox populi is usually raised with only the singers in view. The singing may have been superb, nevertheless the academic musician with the basic structure as his ideal will find small reward in that. If the orchestra has been lacking he takes no comprehensive view; he votes the entire opera a bad performance.

Then there will be the singing teacher. Oh! the eternal, the noble, the unbogoted singing teacher! What is the orchestra to her or to him? Nothing but the essential support for a voice, which troubles their consideration little unless it were to go out and throw the singer out with it. And it depends also what singer; their eye may be open for a soprano, it may be a tenor or a bass, and just inasmuch as the chosen voice happens to please them will they esteem a performance good or bad. Their critical estimate is based on scales, on compass, on the blending of registers, on facility of execution, and they have always themselves some pupil whom they feel to be as worthy to be on that operatic stage as some artist figuring at an extravagant premium. They focus the merits of the performance by the singing of this one individual. Their range is limited, as a rule, to one quality of voice; it may be the Melba soprano or the Klafsky soprano, the Jean de Reszké tenor or the Tamagno tenor, the florid leggiera lark or the basso profundo. This mainly depends on the principal pupil they are bent on bringing forward. While interested in a general way in all singing, the bias which makes them declare a performance good or bad will be set by the pupil whose assumed counterpart they are intent on comparing behind the footlights. "A wretched performance," they will tell you; "my Miss so-and-so could have sung that rôle a million times better." The other rôles, the orchestra, the chorus, the ballet, the mise-en-scène may count for something in a back corner of their memory if you probe them, but do not influence their first ready criticism in any degree whatever.

Then there is the time-worn opera habitué. The sole object this individual has in being present is the melancholy joy of declaring to himself and trying to prove to everybody else that there is no earthly use in giving opera nowadays at all, since nobody can attempt to sing as did the artists of other days. "Ah, my dear boy," they will tell you, with a hopeless shake of the head, "you should have heard Ronconi sing that. Nobody can ever touch Ronconi in that." Or, "No, no; not after Grisi or Mario or Theresa Tietjens or Giuglini, that music can never be sung again." They firmly believe this and attend opera purely for

the lugubrious joy of repeating the refrain that nothing is like it used to be, least of all opera singing, and that the poor rising generation round them are the most fatuous, credulous idiots in the world, whose necessity it is to have pointed out to them that they are not really hearing opera sung at all. All the true opera singing, they tell them, has been buried with an army of singers of the past whose career it has been the habitué's proud privilege to witness and now to deplore. These people are the most tedious, unreasoning and narrow-minded of all the people who run into corners, because they set out to find no good in anything, from the rise to the fall of the curtain, where others will seek some one peg for approval, even though it be weak, injudicious or obscure. But opera houses are full of them, and their pig-headed chant hymned in the lobbies and corridors is purely and simply an ode to mustiness and disuse, for with the departed singers they prate about so highly these old habitués long ago buried their reason and allowed their comparative faculties to run into decay.

They are the persons who, failing to make a skeleton puppet dance, can bring themselves to see no good in living flesh and blood. In the audience will also be the singing pupil. Whatever chance the singing teacher may have to estimate voice in its variety to the exclusion of every other detail, the singing pupil will have but one solitary basis for judgment—the exact quality of his or her own voice. If the pupil be a baritone and the opera baritone be not up to the ideal mark, the entire opera is a dead letter to him, irrespective of anything and everything.

But the largest sprinkling of an opera audience is probably in the wholly unmusical people, who care solely for the costumes and personalities of the artists, taking the music for granted. "The opera was simply superb," they will tell you after, "Calvé looked simply exquisite" or "Melba's gowns were absolute perfection" or "Jean de Reszké looked like an Adonis." In just as much as the artists' appearance or clothes meet their views will they consider the opera a success or otherwise. For them the operatic stage is merely a promenade for men and women who understand how to make themselves appear suspiciously handsome and how to don the most ravishing costumes in the world. Half New York paid an extra speculator's figure about six years ago to hear Adelina Patti in Traviata, where they would not have bothered with her in another opera for half price. This was because as *Violetta* she disported all her diamonds—the best part of the operatic show in the eyes of a majority who had the cash to pay to witness it.

Of course we have a large percentage of people in the boxes who are estimating the opera from no earthly point whatever. They are simply estimating the effect of their appearance at the opera, just how it will strike the parquet and the circles above. The opera at which they have the largest amount of lorgnettes levelled at them and of visitors to their boxes will have been a "delightful opera." The opera at which they do not find themselves the cynosure of many eyes and recipients of varied attentions will have been a "wretched, stupid opera."

And then there are the people with one pet singer. If that one pet singer does well the opera is "glorious." If a better singer takes his or her place the opera is "completely disappointing." They cannot admit this narrowness to themselves, but it is an existing fact that the presence or absence of one singer in a cast has power with a great many to idealize or nullify the entire remaining body of singers.

The professional critic is of course present, the man who cannot abandon himself to the complete enjoyment of any one number or situation lest he should lose his grip on the comparative analysis he must use by and by in writing down judgment. He has heard just so many do the same thing, and he must weigh and duly reason and compare the varied merits and demerits before he dare trust himself to say good, bad or indifferent. The critic has partaken somewhat of the virus of the old habitué. The tinge of this virus is supposed to indicate experience. To admire anything—anything under the sun in music—unreservedly is ingénué. It implies judgment based on much precedent to find things merely "indifferent." The critic in nine cases out of ten finds things indifferent. By the time he has done sifting, setting aside by side, weighing and deliberating, any first enthusiasm would in any event have simmered down to

indifference even if comparative facts had not tended to that end from the beginning.

Where is the broad, comprehensive listener in an opera audience? There really is not any such. Everyone will be discovered with a bias; everyone's judgment seeks a corner for its outlet, some larger than others, no doubt, but all circumscribed. One of the most astonishing kaleidoscopes of the age might be unfolded could X rays but give a glance at the thousand bases, grades, shades and extremes of opinion with which an audience at an opera may be found actuated at any given climax.

THE OPERA QUESTION.

A CABLEGRAM, which is hardly deserving of serious consideration, appeared in the daily papers last Thursday to the effect that Emma Calvé had signed a contract for next season with Abbey & Grau. There is no such firm. Abbey, Schoeffel & Grau are in the hands of assignees and can make no contracts. Individually they can, but as persons without commercial or financial standing contracts made by them could not be enforced. Calvé could make a contract with Abbey for \$8,129 a night, but unless Abbey would voluntarily choose to pay her she could not enforce payment legally, for Abbey is not now recognized as a legal commercial entity.

A letter from St. Servan, Ille-et-Vilaine, to this paper protests against the disclosures printed in THE MUSICAL COURIER on the exorbitant prices paid to foreign artists and the rapaciousness of these people. Among other things it says that even if or when the seats at the Salle Erard, Paris, bring two and four dollars the size of the hall makes it impossible to pass the maximum of 7,000 francs in receipts. That is exactly what we maintain, viz.: that when Paderewski plays in a recital in Paris he cannot make more than \$1,400, while here and in Chicago and other cities his receipts are over \$7,000, or over 35,000 francs. Exactly as we say; the letter, intended as a defense, is in reality a defense of our position.

Paderewski's secretary traduces the country that gives him in one recital what Paris gives him in five. Paris listens to him once or twice and hardly repeats its 7,000 franc tribute. America gives him one million and a quarter of francs in one short season, and he does not say one word in protest of his secretary's acrimonious libel upon our people and our institutions. What is to be done about this? Remain silent? Give him indiscriminate puffery in American papers for a year or two and have him come over again to play before the despised and despicable proletariat of the United States and again collect one million and a quarter of francs and deservedly despise us more than ever?

The same writer from France states: "Equally unjust is it to accuse these said great artists (De Reszkés, Lehmann, Melba, Plançon, &c., &c.) of being the greatest speculators alive, when it is borne in mind that in every country, America included, the person who touches the most money is the agent who does the business of launching the celebrity in question."

We have never yet heard of an agent who ever made any money out of operatic stars. Herman Wolff of Berlin is probably the wealthiest agent in continental Europe, but he has had the least of his business devoted to operatic artists. Here are Abbey & Grau bankrupted after dealing nearly exclusively with operatic artists. Mapleson? Well, he is now, after decades of time and energy devoted to the "launching" and managing of operatic stars, an employé of a London operatic syndicate. De Vivo? Ask De Vivo, who managed Ima de Murska, Wachtel and dozens of great singers. Maretzek? Ask Maretzek. Neuendorff, who introduced Wagner opera here years ago? Ask Mr. Neuendorff. The Strakosches? They all died comparatively poor.

Is Augustus Harris a man of means? Is Pollini a man of wealth? Has Angelo Neuman a fortune laid aside? Let us get at the facts. All the millions paid by America and Europe to these artists have stuck to their fingers.

See Patti with ten millions of francs deposited with the London Rothschilds and when, last year, the little local committee of the Donizetti monument at Bergamo, his native town, sent her the circular letter asking for a small contribution to this cheap memorial it was returned without a reply, although all her vast fortune can be traced to Lucia.

See Nilsson, Tamagno, the De Reszkés, Melba, Calvé, Lucca, Tietjens, Alboni, Wachtel (whose profit in the one month of April, 1877, in this country was \$47,-

000), Sembrich Vogel, Kellogg, Alvary, Emma Abbott (who left over \$500,000), Lassalle and too many others to mention, and it must not be forgotten that many of the operatic artists lived like princes and millionaires during their careers, entirely oblivious of the future.

Is there one manager outside of Henry E. Abbey who ever could have afforded to waste money as the operatic artists did? and Abbey is known not to be endowed with the business perspective. All the work done at the Opera was due to Maurice Grau, who never was improvident and whose life was not that of a spendthrift or a speculator awaiting chances. Where, then, is all this money made by the agent who launched the opera star, and, furthermore how could the opera star shine anyhow or be visible without the agent?

Another correspondent, this one from Washington, writes to us:

Let me take this opportunity to thank you for your editorials against paying foreign artists such monstrous prices. I hope you will persist in your splendid task until you succeed and earn the gratitude of thousands of Americans. Indeed, many of your remarks in regard to their abuse of our institutions, country, &c., of their "biting the hands that feed them," also apply to many who are not musicians, to those in private life who receive from this country through inheritance or in other ways all they have to live upon, and who despise us. However, your crusade against these musicians is indeed superb.

Lecky says that it is cheap wisdom that is supplied by the event, and hence we claim no particular credit for predicting that each and every operatic venture attempted in the United States must inevitably fail if based upon the reckless methods of the past. Opera in America cannot succeed unless the prices paid to artists are reduced to the income level. The proposition is as simple as the rule of three. If managers will engage stars whose salaries make popular attendance prohibitory, that puts an end to financial success. Salaries must therefore be reduced to the income level. As this will not be done we shall have the gratification to announce future failures, which will prove the good sense of the American people, who, after all, will not support the manager in his suicidal decision to pay exorbitant salaries to foreign artists.

THE BAYREUTH MANAGEMENT.

FOR some time past the management of the festival performances at Bayreuth has been the subject of criticism in musical circles and in the press, and lately was brought up in a sitting of the Bavarian Diet. To these depreciatory remarks and to still more serious allegations respecting the financial affairs of the Bayreuth enterprise a Munich journal publishes a reply which seems to emanate from official authority: "The single fact that the heirs of Wagner have not up to the present moment derived a single penny from the receipts of the festival performances strikingly demonstrates the falsehood of the various rumors in circulation. After the first performance of the Ring in 1876 there was a deficit of about 250,000 marks.

"The efforts of Richard Wagner to interest in his project either the German Diet or any highly placed official personage remained without result, and he had himself to find ways and means to cover the deficit. He sold all the scenery, costumes, properties, &c., to Angelo Neumann and made arrangements for concerts in London, which, however, had no financial success. Nothing else then was left to the master but to make a loan from the royal civil list (Cabinetscassee), and in return to pledge the royalties that might come to him from the performance of his works on the Munich stage. For ten years the whole receipts of the royalties were paid into the royal Cabinetscassee. After the death of the master an agreement was made by which half of the receipts was devoted to the extinguishing of the debt, and the contract is still in existence.

"The later festivals since the year 1882 showed no deficit, but a surplus of 50,000 marks each year. This surplus was kept together till a fund of about 300,000 marks was created. This fund is completely absorbed by the new mounting and study of a work which takes place on each occasion. After the master's death the heirs received an offer of 2,000,000 marks for the cession of the performing rights of Parsifal. The family, however, having regard to the peculiar sublimity of the work and the consequent difficulty of a perfect representation, could not resolve to abandon the work to the theatres, and declined the offer, thus renouncing all profit from the last great work of the master.

"It has always been a subject of regret that the fes-

tivals are accessible only to the wealthy. Wagner himself often gave expression to his grief on this account, and suggested the only possible remedy, the creation of an endowment fund (*stipendiera fonds*). An appeal to carry out this plan has been issued, but the apathy of a great part of the German public, and the indifference of state authorities toward the festivals, leave for the present no hope of special success."

BOSTON SYMPHONY ORCHESTRA.

THE MUSICAL COURIER acknowledges with appreciation the receipt of a neatly bound volume which is a compilation of the programs played in Music Hall, Boston, by the Boston Symphony Orchestra during the past season, 1895-6. This series of twenty-four programs, accompanied by exhaustive explanatory notes by Mr. W. F. Apthorp, forms unusually interesting material for reference and reading. The programs bear no reference to the performances given in New York and the provinces, in which, however, the orchestral portions have been in some instances repeated in part, if not entire.

A backward survey discloses a superb amount of work in one season. The orchestra and Mr. Emil Paur have not saved themselves in difficulty or interesting variety of scope. The field has been comprehensively covered from Bach to Brahms, with excellent judgment on the part of Mr. Paur in the matter of due contrast. The best lights of the various schools have been included, nor has the orchestra failed in bringing forward for the first time works of recent composers, American and foreign, which have usually established their claim to critical selection.

The statistics in detail of the work done make an admirable showing. Forty-six composers have been represented in these twenty-four concerts, some of them, according to their popularity, being repeated numerous times. Wagner, for instance, has had twelve performances (the highest number), Beethoven ten, Brahms seven, Mozart and Tschaiakowsky each five, Schubert and Schumann each three, and so on down to the single performances of many. One hundred and five compositions have been played in all. Of these twenty-three were the performances of symphonies, thirty-seven were given to overtures, preludes and symphonic poems, six were suites and serenades, ten were concertos and instrumental solos, sixteen were scenes, arias and songs and fifteen miscellaneous works. The orchestra was assisted separately at the different concerts by nineteen eminent soloists, including operatic and lyric singers, violinists, cellists and pianists.

The range embraced is of the profoundest musical interest, and those good people of Boston who had the fine fortune to follow the twenty-four concerts of this incomparable band will have laid by a volume of education and delight with cherishing. The Boston Symphony Orchestra has not its peer on this side the Atlantic, nor can it have its superior the world over. Further, at no period of its career has it been known to reach a finer, higher strung standard of interpretation and supreme finish than at its closing performances of this past season in New York, as also presumably in Boston.

The hard shell of academic inflexibility incrusting Mr. Paur, which characterized his early readings in this country, has gradually been dropping away. By such rapid degrees has it been disappearing this past season that Mr. Paur's original opponents have had to pause, take breath and carefully consider how they might most gracefully and consistently arrange to overcome their first views. The established spirit of the orchestra, when it came to his hands, the temperamental demands of the American people, the general atmosphere of romance and mobility in which he lived, rehearsed and conducted here, in opposition to the rigid angular Kapellmeister boundaries of his German musical life, have wakened up the hidden feeling in Mr. Paur. He began slowly to observe and adapt himself; he has ended rapidly and in such manner as would lead the American public to suppose that the original spirit of the musician was for a long time repressed, and has finally found its true abiding place.

We note that one of the most representative programs to be adduced in this connection was performed in Boston on May 1 and 2 and was subsequently given almost identically in the Metropolitan Opera House, New York.

It was a Wagner program, including the Rienzi and Eine Faust Overture, the Ride of the Valkyries, the Siegfried Idyl and Sounds from the Forest and the

Prelude to the Meistersinger and to Act III. of Lohengrin. The performance of this program was a revelation to former faultfinders with Mr. Paur. His reading of the Faust overture was absolutely unsurpassable in sombre, virile passion and tragic force. Mr. Paur led his band through an interpretation which for intelligent mastery, sweep and glow will always remain memorable. The entire program caught a fire and abandon, a poetry and superb color from the director's inspiration which silenced emphatically all old resentment on the score of lack of temperament with Mr. Paur.

This concert, with its leading landmark of the Faust Overture, stands in New York as the apogee of Mr. Paur's American evolution. It would be impossible to deny that the present leader of the Boston Symphony Orchestra has compassed an amount of warmth, passion and abandon which would have seemed hopeless to his best American friends on his debut with the Boston band three seasons ago.

This superlative band is now in enjoyment of all its old prestige and stands on a footing as supremely artistic and authoritative as its most enthusiastic friends can desire. With the closing results of this past season in view, the outlook for the season 1896-7 under Mr. Paur is as brilliantly successful as any in the annals of its heyday past.

A Wagner Letter.

AN original letter by Wagner to the first representative of *Beckmesser* has been published by the widow of Herr Freny:

"DEAR HERR FRENY—You are quite right with your *Beckmesser*. Only do not exaggerate the foppishness; that plays itself. He need not be too old; many men are old at forty. In everything show great seriousness; the man is in dead earnest except when he tries to be funny.

"Great narrowness" and much gall. Take some well-known critic as a model. Boundless passionateness, without power to utter it; a piercing voice when he is in anger. The very highest notes are naturally violent or ludicrous speaking tones, not song.

"Please pay great attention to every direction, and be accurately in tune with the orchestra in your production.

"BAYREUTH, October 25, 1872."

Claremont Musical Tea.

THE Musical Tea given at Claremont on last Wednesday afternoon, June 3, passed off with much artistic and social success. The entertainment, we are given to understand, was a benefit one for the purpose of sending to Europe for the completion of study a talented young American singer. Quite a nice little sum must have been netted, a large as well as a fashionable audience being in attendance. Miss Pinkham, who was in charge of affairs, made a charming and tactful hostess who managed to make everyone at ease and enjoy themselves. The afternoon was glorious and the pretty outlook and surroundings were at their very best.

Orton Bradley had the opening of the program with Dvorák's waltzes, op. 54, Nos. 1 and 2, which he played with clearness and brilliancy. It is somewhat remarkable that a musician who gives so much time to rehearsal and accompaniment can retain so much virtuosity.

Miss Alice Mandelick and Miss Jeannette McCianahan sang solos and duets delightfully, and Mr. Louis Blumenberg played some 'cello solos with great feeling and sonority.

It was a successful afternoon.

The Lovely Lieblings.—Mr. Max Liebling and family leave for Europe June 30 on the Palatia, to be gone until the middle of September. His son, James Liebling, the violoncellist, is to study in Berlin with Anton Hekking, later with Klengel, in Leipsic, and then with David Popper in Buda-Pesth.

Strauss' Latest Opera.—The latest opera by Johann Strauss and Johann Davis, Waldmeister, was produced for the first time in America on Thursday evening last, June 4, at the Terrace Garden Opera House. The opera is said to abound in piquant and graceful if not strikingly original melody, and to be heavily sprinkled with the seductive and inspiring Strauss waltz rhythm. The title Waldmeister signifies an herb used to flavor wine.

Liszt's Unfinished Mass.—At the services in celebration of the silver jubilee of the Rev. Joseph J. Mooney, and at the ceremony of his elevation to the rank of monsignor in the Catholic Church, which took place in the Church of the Sacred Heart on Wednesday, June 3, the grand unfinished mass of Liszt was sung for the first time in New York by the solo quartet choir of the church, which is composed of Miss Marie Glover, soprano; Miss Mary O'Connor, contralto; Joseph Frey, tenor, and Joseph Linde, baritone. There was a chorus of 100 voices.

AFTER WAGNER, ETC., ETC.

(AFTER VANCE THOMPSON.)

Editors *The Musical Courier*:

THOSE musical critics who never have had an opportunity or the inclination to study music as an art should be studied—that is, technically—always or usually maintain that the study of the technic is superfluous, and more than that, they say; it is, in their opinion, frequently deleterious in its effects upon a judicious judgment. Mr. Vance Thompson, as one of this class, thereupon ushers into publicity his views on an obscure musician of the name of Moussorgski, and you republish his essay in last week's *MUSICAL COURIER*. Whether Moussorgski is a great musician or not I am unable to say, for I have never seen a score of any work he is said to have written, and the programs of the great concerts of Berlin, Paris, London, New York, Vienna, Boston and Copenhagen and St. Petersburg do not indicate that there is any demand for his compositions. He may be the greatest musician that ever breathed this life, but the musical world knows it not, although he was born in 1839 and died in 1881, the very period when the intensity of the modern struggle of emancipation from the classic forms was most perceptible, the very era of Wagner, Schumann, Berlioz, Liszt, Franz, Brahms and the Russian school, including the non-Slavic Rubinstein. And Moussorgski? Well, recently he has been making his appearance in literature: in music, music has not yet heard of him or him.

Mr. Moussorgski after Thompson is reported to have remarked that "when I hear painters or sculptors talk of their art I can always follow their thought, seize their purpose without being halted by ignorance of little questions of technic. And why, when I hear musicians converse, do I so rarely hear them talk of thought or purpose?" I, of course, do not know whether Moussorgski ever stated this, but if he did it proves conclusively that he never could have enjoyed the society of cultured musicians. I could introduce him here in New York to a dozen symposia where he could hear many musicians discuss the most abstract problems embracing thought and purpose and where technic is seldom referred to because it is a matter of course and well understood. I could refer him to similar gatherings in Boston, Cincinnati, Chicago, aye, Philadelphia, Baltimore and Washington.

Discussion without end on psychology and tone color; the influence of dynamics in modern orchestration; the humor of Wagner and Berlioz; the tragic in opera and music drama; myth, mythology and music; evolution and Wagnerism; bivalves and trombones; the Leitmotif as a physiological problem. Why, there is no end to these discussions, and their scope is as unlimited as those which are offered to painters and sculptors for it embraces all that the emotions and the intellect can conjure up for analyses.

What kind of person must this Moussorgski then have been, when, as a musician, he never met the real musician who lives a life of speculation based on thought and purpose? Let us see how Mr. Thompson exhibits him to us. Out of a whole lot of inexplicable material I select as an illustration of Moussorgski one of those sketches Mr. Vance Thompson quotes, comprehending the treatment of laughter in music. The sketch is called the He Goat; the words are prose and the music is for piano. Probably the inherent delicacy of Mr. Thompson interfered with his literal translation of the little sketch, which, in English, should be called the Billy Goat. "But then we are, all of us, not so modest as Mr. Thompson.

I now quote Mr. Thompson as he appears in last week's *MUSICAL COURIER* as the commentator of Moussorgski. Here goes:

A little rhythmic jerky prelude, lively and forte, ending sforzando on the octave of D sharp. (First motif.)

As the sketch is called a He Goat, or, as I say, a Billy Goat, the rhythm is palpably jerky and the sforzando ending is very appropriate, considering that here at the very beginning Moussorgski overlooked his greatest opportunity in not introducing a beard motif; but what interests me most here is the octave of D sharp. Now, what is this octave of D sharp doing here, anyway? Why not D sharp without any octave at all? And when this D sharp is struck (for as it is on the piano it must be struck to be heard) is the octave only struck or is the D sharp only struck or is it the octave below or the octave above, and is it struck unisono or how? You see, Mr. Editor, the poor, ignorant musician who cannot talk on thought and purpose must as a consolation prize

have his little rights, and among these is an intelligent conception of the grammar of music, as it were, so to say. He knows his grammar at least, and he reads his music, parsing it, and then proceeds to his syntax, and in that gradual manner at least is conscious of the fact that the octave of D sharp is D sharp, and that if it is that, merely that and nothing but that, that it is a kind of solecism, an indefinable non-essential; a thing not alive in music. A man plays with one finger on the piano and strikes D sharp. If this is intended as a first motif it may stir the imagination of a Fiji Indian, but a musician would simply wait and await the next strike. If this would be D sharp an octave above and then D sharp an octave below, it would be three strikes, and three strikes are out. The octave of D sharp is therefore excellent and opens up a metaphysical theory, viz.: Do not the intervals between the black keys indicate an early evacuation of Buluwayo by the South African Company? Next!

The reciter sings tranquilly and piano this phrase: "A maiden walked in the fields—lackadaisical." Second motif.

Here is where the plot thickens at once, and observe the chiaroscuro. When the prelude is jerky the music is lively and forte, but when the girl gets into the woods it is tranquil and piano. She had nerve. With most girls of her age the case would have been entirely different by the time they got onto the landscape. It would certainly have been tremolo with the prospect of a Billy Goat tearing across the potato patch after her. But alas!

The same motif; the quarters split into eighths ends on D sharp at "Heavens! an old goat charges her."

I should like to know who split those quarters and made insignificant eighths of them. The audacity! You can get two good whiskies for a quarter, but it loses all its power when you begin splitting it up, and particularly into eighths. Little eighths bobbing around on that same old D sharp. Why don't the motif end on something else? What is the use monkeying on that solitary D sharp, which is surely destined to be knocked out of tune, particularly if it happens to be a stencil piano?

Did not Mr. Moussorgski have any modulating ability? Did he know nothing of a common triad or a chord or even a plain third? Always one note, and one note only—a kind of human flute—one note at a time? Those ignorant musicians who know nothing of thought or purpose when Moussorgski, after Thompson, spoke to them must in place of thought or purpose get at least more than one note and its octave. For heaven's sake, give them at least one more note, for that D sharp is not music at all; it is merely a monotone. But things are beginning to open up.

Tempo of first Motif: "Old, foul, bearded, terrible, wicked, the devil of a goat." Organ point.

Aha, the whiskers are here at last. Billy's whiskers. All the string instruments should now cease, for the wind must blow through them cum agitato. The wind choir, as Krebhiel would call it.

Oh, I forgot; it is music for piano, and yet Mr. Thompson says that at this episode there is an organ point. As Moussorgski died before the introduction of the sostenuto pedal in our modern pianos he must have composed this awfully humorous Billy Goat sketch for pianists of the highest order. Von Bülow rejected the sostenuto pedal when it first appeared, and demonstrated how he could produce sostenuto effects with the use of two ordinary pedals combined with his touch, and Joseffy made the demonstration still more effective and artistic than Von Bülow. We can readily hear the bass note sustained by Joseffy by means of his pedal combination and the marvelous digital agility that enables him suddenly to pick the note that he desires to maintain alive or sustain. It is a great piano technic. But the ordinary pianist! What is he going to do with an organ point on the piano? And why an organ point? One note again. Moussorgski seems to be stuck on one note.

Over the rapid gruppetti of the accompaniment the voice part rings nervously: "And the maiden is in terror and almost falls for fright." (Third Motif) Lento.

What will be the end of that poor, misled girl with all her motifs? It is a good thing she didn't drop altogether. Probably if the music (although a rapid gruppetti played lento) had been a little faster she would have lost her reputation. But she did not fall, brave girl; and the Billy Goat with the whiskers after her all the time! Here Moussorgski forgot the chief and leading Leitmotif—the tomato can motif.

"In the thicket (pianissimo) she hides herself, hardly breathing, as if dead." (Organ point.)

Of course, if she is hiding herself and hardly breathes, any academical musical work would make

it pianissimo. There is no use giving the girl away by pounding double forte D sharps on the black D sharps of a big piano and keeping your right foot on the pedal all the time. What you want to do right at this juncture is to show a little sympathy and appreciation for the chippy and play villain's entry music with the soft pedal pressed down and just one of those D sharps in use. Just one, not the octave of D sharp, but the old, original D sharp right in the middle of the piano. See?

On the second motif: "This maiden went to church. Doubtless it was time for her to take a husband. Well, she took him."

This a mistake. It was while out bicycling that she caught the husband. And that's the way she expected to get away from the Billy Goat. A Goat can never make pace with a bike. The girl knew that. That was second motif. You don't want to get these motifs mixed. But Moussorgski, after Thompson, goes on:

On the first motif: "The husband was old, humped, bald, wicked, bearded—the devil of a husband." Organ point.

The devil with whiskers. Well, Moussorgski must have had them bad! And old and bald and wicked and the organ point steadily accompanying him. One note again and probably the same one:

On the third motif: "What! the maiden was in terror—"

"Humph." Organ point.

"She cajoled (presto), "She swore on her faith" (Lento)

"That she loved her husband." Organ point.

Tempo of second motif: "That she would be a model wife."

The secret is out. The piano ciphered. That's the cause of all those organ points. When she cajoled in presto and then swore on her faith in lento that she loved her husband with an organ point the effect with that octave of D sharp must have been sublime.

And Mr. Thompson really supposes that educated musicians can accept such unmusical, illogical rubbish as an explanation of a mirthful, droll or satirical musical composition having the dignity of the Leitmotif as part of its structural principle, and that this is possible with the piano alone or only.

An octave of D sharp! Would Mr. Thompson dare to criticise, dare to pass judgment upon a painting if he were ignorant of the law of perspective, or if he could merely dabble in technical phrases? Yes, he might. A man who will seriously entertain the possibility of exercising judgment—clear, deliberate, intelligent judgment—on musical works when a simple scale is a mystery to him; when he can form no definite notion of what a modulation signifies; when the octave of D sharp appears to his mind as a musical entity—such a man is just as apt to criticise a painting even if he were color blind, and even go so far as to denounce musical conductors for putting the works of Tchaikowsky on their programs; for that is just what Mr. Thompson did, right here in this city of New York, in the year of the Lord 1895. Tchaikowsky sounded to him like rubbish—think of it, ye musicians, who cannot discourse on thought or purpose like painters and sculptors can! Think of the stupendous pyramidal compositions of the marvelous genius Peter Illitch Tchaikowsky exiled from the concert stage at the behest of a critic who deliberately and religiously and devoutly devours the æsthetic concept of the octave of D sharp as a basic Leitmotif in a He Goat sketch.

And THE MUSICAL COURIER gives him four columns in its last issue! I protest. ONE OF THE STAFF.

Massenet.—The novelty of the next season at the Opéra Comique, Paris, will be Massenet's Cendrillon.

Jadassohn.—Prof. Salomon Jadassohn celebrated on May 15 his twenty-fifth year of service at the Royal Conservatory of Leipzig.

Bungert.—The opera Penelope, from August Bungert's now completed tetralogy, Odyseus, will be performed for the first time at the Court Theatre, Dresden, next season, with Frä. C. Huhn in the title rôle and Scheide-mantel as Odyseus.



CHICAGO OFFICE THE MUSICAL COURIER,
235 Wabash Avenue, June 6, 1896.

MUSIC is absolutely at a standstill with the exception of all the college examinations. These are in full swing, and it is positively appalling to venture near one of these temples of education. Two or three very minor affairs total the musical entertainments given this week, except the Danish concert held last night in Central Music Hall. This was a noteworthy occasion, as it brought a new singer to Chicago, who traveled no less than 10,000 miles for this one appearance.

Miss Andersen, the artist in question, a descendant of Haas Andersen, at once established herself in the public favor. She has a delightful presence, a beautiful mezzo-soprano voice of rich quality, and her singing of songs by Grieg, Hartmann and Wablin was exquisitely refined and musicianly. It is unfortunate that another opportunity was not given to the musical people of Chicago to hear Miss Andersen, whose music is art of the highest calibre.

Miss Ella Dahl, of whom far too little is heard (she should engage a good business manager), showed again that Chicago can boast an exceptionally talented young artist whose playing is artistic in the best sense of the word, and who is a musician by both nature and education. Her selections were received with great enthusiasm, the interpretation of Liszt's twelfth rhapsodie gaining enthusiastic recognition. There is plenty of room for pianists of Miss Dahl's capability. We are overburdened with players who combine an exquisite grace with perfection of detail.

All the musical tongues have been wagging over a mistake in my letter last week. I was misquoted and made to say that the Damnation of Faust was a disgrace in the orchestral part under Tomlin's direction. This should have been The Messiah, as I wrote in THE MUSICAL COURIER of January 1 "that the singers had to contend (in the performance of The Messiah) against the very slovenly conditions of the orchestra, who apparently found it difficult to reconcile themselves to change of leadership."

I was also present at the performance of Berlioz's Faust, and in THE MUSICAL COURIER of February 8, in a long notice of the Damnation of Faust, I told you that in my opinion the orchestra, under the direction of Theodore Thomas, did magnificent work.

Again, in my last week's letter it ought to read that Mr. Thomas should have conducted the Stabat Mater, as events proved, instead of, as printed, the Damnation of Faust.

The final examinations at the Chicago Musical College closed last week. The work of the students at the competition for diamond medals donated to the college by prominent citizens, and for the college prizes, was really artistic, and representative of the excellent work done at this foremost of our musical institutions. The judges, Dr. F. Ziegfeld, Louis Falk, Hans von Schiller, Bernhard Listemann and William Castle, awarded the prizes as follows:

William Steinway prize, diamond medal, for best pianist in post graduating class, Louis Elbel, South Bend, Ind.

College prize, gold medal, for second best pianist in post graduating class, Floy Hepthorne, Western Springs, Ill.

W. W. Kimball prize, diamond medal, for best pianist in graduating class, Ida Belle Field, Racine, Wis.

College prize, gold medal, for second best pianist in graduating class, Cornelia Chapman, Memphis, Tenn.

College prize, gold medal, for third best pianist in graduating class, Anna O'Rourke, La Salle, Ill.

L. Z. Leiter prize, diamond medal, for best average of scholarship in graduating class, Cornelia Chapman, Memphis, Tenn.

Alexander H. Revell prize, diamond medal for best student in harmony in graduating class, Maggie Jacobson, Chicago.

College prize, gold medal for excellence in composition and musical analysis in graduating class, Evelyn Wiedling, South Bend, Ind. Dr. F. Ziegfeld prize, diamond medal for best pianist in teachers' certificate class, Arthur Reck, Chicago.

College prize, gold medal for second best pianist in teachers' certificate class, Mabel Morrison, La Fayette, Ind.

College prize, gold medal for third best pianist in teachers' certificate class, Marie Hitch, Chicago.

Alfred M. Snyder prize, diamond medal for best average of scholarship in teachers' certificate class, Mabel Morrison, La Fayette, Ind.

R. T. Crane prize, diamond medal for best student in harmony in teachers' certificate class, Eleanor Newcombe, Kentville, Nova Scotia.

College prize, gold medal for best student in history of music in teachers' certificate class, Floy Snow, Paw Paw, Mich.

George M. Pullman prize, diamond medal for best pianist in seventh grade, Isaac Levine, Chicago.

Hans von Schiller prize, gold medal for second best pianist in seventh grade, Edith Kellogg, Chicago.

College prizes, silver medals for eight next best pianists in seventh grade, Ebba Hjerstad, Edna Watson, Frances Peickert, Annette Sandus, Jessie Pringle, Lillie McWhirtir, Ida Biblin and Lillie Schmidt.

Louis Falk prize, gold medal for best student in harmony, seventh grade, Grace Knickerbocker, Chicago.

College prize, gold medal for best pianist in sixth grade, Bessie Bracken, Chicago.

College prizes, silver medals for six next best pianists in sixth grade, Cora Goodman, Nina Morgan, Jennie Keats, Flora McGill, Violet Mack and Elsie Ehlman.

Rev. Dr. H. W. Thomas prize, diamond medal for best violinist in violin department, Agnes Pringle, Chicago.

Bernhard Listemann prize, gold medal, violin department, Catherine Hall, Chicago.

College prize, diamond medal, violin department, Frank F. Winter, Chicago.

Ferdinand W. Park prize, diamond medal for best singer in vocal department, Ida Rahlf, Chicago.

William Castle prize, gold medal for second best singer in vocal department, Fannie Ferguson, Seattle, Wash.

College prize, gold medal for third best singer in vocal department, Jessie Waters, Chicago.

Emil Liebling, notwithstanding the enormous demands made upon his time by his legion of pupils, still manages to keep up to concert work. He leaves to-day for the East, playing in Warren, Pa., on Monday night.

A capital concert was given at Oak Park on Friday night by a new orchestra which has been organized with the object of bringing many of our good instrumentalists together. Earl Drake, the talented violinist, was received with very great favor, playing Fantaisie by Vieuxtemps, Slumber Song of Brahms, for which he obtained imperative recalls, and a delightful Polish dance of his own. Mr. Drake is an artist both technically and musically, his interpretation of his selections being absolutely satisfying. I hear Mr. Drake has given exclusive control of his business to Messrs. Cowles and Ulrich, of the Chicago Amusement Bureau. This lately incorporated concern seems to be getting the entire management for the West of all good artists, and I hear that engagements have been made with more leading artists on the other side of the water.

Among others who have given contracts to the bureau are, I am told, Mr. Clarence Eddy, whom Chicagoans say should be returning, and Mr. William H. Sherwood. From these names it appears that Chicago has at last found what was lacking so long—sound, good management.

Concert companies, quartets, trios and otherwise, are doing little business, even the smaller towns, which are the happy hunting grounds of those who have failed in the city, being too dull to work. As a rule these organizations are hopelessly mediocre, so that it is quite a pleasure to meet any really above the commonplace. One talented reader and also a musician, Mina Prentice Borden, who was the past season with the Jenny Lind Quartet, is far above the average. She has seceded from that company and is now open to make arrangements with any good company going on tour. Whichever one it prove to be will be much advanced by having within its midst such a charmingly talented, beautiful girl, whom the Chicago Musical College is proud to own as a graduate of that splendid institution.

A very successful concert was given at the Central Church on Tuesday with Miss Edith Adams, Mrs. Genevra Erb, Mr. Ira Niles and that clever accompanist, Mrs. Luella Clark Emery, as executants.

William H. Sherwood is in a delightful position. No less than eleven engagements already booked for this month.

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notwithstanding that for practical music purposes this is one of the worst months of the year. June 8 he played at Knoxville, Ill., and was given a magnificent reception. June 9 he plays at Wells College, Aurora, N. Y.; June 17 and 18, Chicago Conservatory; 23 and 28, Toronto; 24, Saginaw; 25, Chicago; 26, Galesburg, where a very clever pupil, Harriet Johnson, is to play second piano.

Mrs. Genevra Johnstone Bishop is another to whom the fates are kind. She has already made engagements to sing at Pittsburg, in The Messiah, St. Louis, St. Paul, Fort Wayne, Ind., Ann Arbor, Mich.; also in December. July 3, at Merion, Ohio; 15th, at Ada, in Creation; 17th, Delaware; 24th, Beloit, Wis., and many other dates right up to the end of the year. There is a rumor that Mrs. Bishop will go to England in the early part of next year, and this is a strong reason why she will not take any church engagements.

I am often accused of giving undue notice and prominence to smaller concerts and comparatively unknown people. If my cavilling friends would take time to consider it might occur to them that THE MUSICAL COURIER does not aim to speak only of those who have achieved greatness, but covers the whole musical field.

By giving attention to many aspirants for musical honors it acts as an incentive for them to do still better work, and may possibly lead them to attain greater results.

Again I am asked, "How could you say so and so did well?" It may be necessary to explain that invariably I speak from the standard the executant takes. If a college concert, I judge from a college standpoint; if a great master's pupil, with a higher view, but if challenging public criticism, then from the artists' chosen standard.

FLORENCE FRENCH.

Courses in Interpretation at Carnegie Hall.

A SERIES of courses in interpretation this summer will be held by Felix Heink, who recently succeeded Louis Lombard as musical director of the Utica (N. Y.) Conservatory of Music. It is more and more commented upon that insufficient attention to this most important branch of musical training has been often the cause of failure on the part of otherwise most talented persons.

Heink, well known in Germany and this country as an artist and teacher, has earned praise from the press, both secular and musical, as a distinguished specialist in that particular field. He was born in 1861 at the castle of Kriebstein, near Dresden, Saxony; son of Felix Heink, counsellor of the regency at the court of Saxony, nephew of General von Zechau, military commander of Dresden. He received a thorough musical education at the Royal Conservatory, Dresden (piano), Dr. Prochazka (composition), Eugen Hildach and Signor Lamperti (solo singing); literary education at Count Vitshum College. He received his first piano lessons at the age of seven, and soon disclosed extraordinary talent for improvising, as well as astonishing musical memory as a child, much commented upon in those days. At the age of ten he was invited to play and sing before Prince Sizzo of Schwarzburg-Rudol-

stadt, and after that made frequent appearances in the cities of Saxony and neighboring states.

Since early childhood, having thus come in close contact with many of the greatest artists of Europe, this circumstance, no doubt, had much to do in early developing his particular ability in artistic interpretation, which made his success in later years. He belongs decidedly to that class of musicians of rare versatility of which George Henschel is a prominent representative in England; both baritones, pianists, composers, whose main merit and superiority lies in the manner in which they interpret the works they render. His repertory and faculty of memorizing music must be admitted to be quite phenomenal, considering that it contains not only a series of over 100 of the most prominent piano works, both modern and classical, but also including the principal baritone arias from many of the favorite operas of Wagner, Mozart, Gounod, Meyerbeer, Flotow, Rossini, Verdi, Auber, Weber, Halévy, Donizetti; baritone recitations and arias from some of the oratorios of Händel, Haydn, Mendelssohn; and over seventy-five numbers carefully selected among the most celebrated English, French, Italian and German songs and ballads by the following composers: Schubert, Schumann, Lassen, Abt, Gounod, Chaminade, Bizet, Thomas, Godard, Kücken, Hölzel, Franz, Moir, Molloy, Watson, Pissuti, Denza, Bohm, Lombard, Gumbert, Osgood, Nessler, Graben-Hoffman, Götze, Heink, Jensen, Raff, Tosti, Bendel, Löwe, Meyer-Helmund, Randegger, Sullivan, Faure, Mascheroni, Massenet, Rubinstein, sung in the original text.

Some of Felix Heink's recent concert compositions are: For Piano—Da Capo, op. 8; Menuet, op. 11; Idylle, op. 18; Marche Militaire, op. 23. Songs, with Piano Accompaniment—The Tear, op. 20; O Blessed, who Holds a Secret Gladness, op. 19 (as sung with great success by Frau Krebs, the distinguished German prima donna); Spring's Resurrection Day, op. 26 (dedicated to Mme. Melba).

The publisher of his music in America is the John Church Company, Cincinnati, New York, Chicago. Now in press: Felix Heink's Lectures on the Origin, History and Function of Music, as delivered before the faculty, patrons and students of the Brooklyn Institute.

His book on Künstlerischer Vortrag, dessen Einfluss in Musikalischer Bildung (L. Schönberger & Co., Berlin, Germany) will soon appear in English translation: Artistic Interpretation: Its Important Influence in Musical Training. It will thus form a valuable addition to the educational works on music in English literature.

The advantage in availing of a course like this cannot be too strenuously urged. It embraces volumes essential to the teacher and student, and deserves to be eagerly grasped by both. The younger ones in teacher and artist ranks, as well as advanced students, will find a large store of education and experience in profiting by such an opportunity.

Pizzarello in Paris.—Among Americans registered at the Paris Herald on June 3 appears the name of Mr. Joseph Pizzarello, New York.

Neuendorff Has Sailed.—Ad. Neuendorff sailed on Saturday, May 30, on the steamer Berlin for Europe. He will return in August.

Chicago Marine Band.

THE critic of the Cleveland Leader told the story of the concerts recently given in that city by the popular Chicago Marine Band by saying that Conductor T. P. Brooke combines the dignity of Theodore Thomas with the quaint humor of the departed P. S. Gilmore. This band, which is doing great credit to the West, has been giving concerts on tour for five weeks, ending at Philadelphia, where it commenced, on Decoration Day, a series of 200 concerts at Lincoln Park, a famous resort. There were 25,000 persons present, and the band caused a sensation so great that some of these astonished Philadelphians stood up in their seats to shout. The band played continuously for over three hours.

The following is the itinerary of the band's spring tour 1896:

APRIL.	
Sunday, 28.....	Mat.....Schiller Theatre, Chicago, Ill.
Monday, 29.....	Eve.....Belle City Opera House, Racine, Wis.
Tuesday, 30.....	Eve.....Crescent Opera House, Fond du Lac, Wis.
Wednesday, 1.....	Mat.....Central Music Hall, Appleton, Wis.
Thursday, 2.....	Eve.....Turner Opera House, Green Bay, Wis.
Friday, 3.....	Eve.....Opera House, Oshkosh, Wis.
Saturday, 4.....	Eve.....Winona Opera House, Winona, Minn.
MAY.	
Friday, 1.....	Eve.....La Crosse Theatre, La Crosse, Wis.
Saturday, 2.....	Mat.....Opera House, Baraboo, Wis.
Sunday, 3.....	Eve.....Fuller Opera House, Madison, Wis.
Monday, 4.....	Mat.....Opera House, Rockford, Ill.
Tuesday, 5.....	Eve.....Opera House, Elgin, Ill.
Wednesday, 6.....	Eve.....Opera House, Aurora, Ill.
Thursday, 7.....	Eve.....Joliet Theatre, Joliet, Ill.
Friday, 8.....	Eve.....Grand Opera House, Peoria, Ill.
Saturday, 9.....	Eve.....New Grand, Bloomington, Ill.
Sunday, 10.....	Mat.....New Opera House, Clinton, Ill.
Monday, 11.....	Eve.....Broadway Theatre, Lincoln, Ill.
Tuesday, 12.....	Mat.....Powers' Grand Opera House, Decatur, Ill.
Wednesday, 13.....	Eve.....Chatterton's Opera House, Springfield, Ill.
Thursday, 14.....	Mat.....Grand Opera House, Jacksonville, Ill.
Friday, 15.....	Eve.....Empire Theatre, Quincy, Ill.
Saturday, 16.....	Eve.....Keokuk Opera House, Keokuk, Ia.
Sunday, 17.....	Mat.....Rhinger Grand, Fort Madison, Ia.
Monday, 18.....	Eve.....Grand Opera House, Burlington, Ia.
Tuesday, 19.....	Eve.....Columbia Theatre, Muscatine, Ia.
Wednesday, 20.....	Eve.....Burtis' Opera House, Davenport, Ia.
Thursday, 21.....	Mat.....Davis' Opera House, Clinton, Ia.
Friday, 22.....	Eve.....Recreation Park, Kalamazoo, Mich.
Saturday, 23.....	Eve.....Opera House, Battle Creek, Mich.
Sunday, 24.....	Mat.....Lansing Driving Park, Lansing, Mich.
Monday, 25.....	Eve.....Fair Grounds, Owosso, Mich.
Tuesday, 26.....	Mat.....Fair Grounds, Flint, Mich.
Wednesday, 27.....	Eve.....Athletic Park, Port Huron, Mich.
Thursday, 28.....	Mat.....Highland Park, Detroit, Mich.
Friday, 29.....	Eve.....Music Hall, Cleveland, Ohio.
Saturday, 30.....	Mat.....Opera House, Johnstown, Pa.
Sunday, 1.....	Eve.....Eleventh Avenue Opera House, Altoona, Pa.
Monday, 2.....	Mat.....Riverside Park, Lancaster, Pa.
Tuesday, 3.....	Eve.....
Wednesday, 4.....	Eve.....
Thursday, 5.....	Eve.....
Friday, 6.....	Eve.....
Saturday, 7.....	Eve.....
Sunday, 8.....	Eve.....
Monday, 9.....	Eve.....
Tuesday, 10.....	Eve.....
Wednesday, 11.....	Eve.....
Thursday, 12.....	Eve.....
Friday, 13.....	Eve.....
Saturday, 14.....	Eve.....
Sunday, 15.....	Eve.....
Monday, 16.....	Eve.....
Tuesday, 17.....	Eve.....
Wednesday, 18.....	Eve.....
Thursday, 19.....	Eve.....
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Thursday, 26.....	Eve.....
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Saturday, 28.....	Eve.....
Sunday, 29.....	Eve.....
Monday, 30.....	Eve.....

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Carl Le Vinsen to the Point.

IN THE MUSICAL COURIER of May 27 Mr. Howard objects to my accusing him of making "false reports concern Lamperti's teaching" in the following sentence:

This does not mean false or mistaken arguments concerning, but false transcription of, Lamperti's written words or false relation of the words of his pupils. That assails character.

I fail to see why it "does not mean false or mistaken arguments." A person might, for instance, inquire about the character of a certain manufacturer. First he may meet some of the manufacturer's friends, who say that he is a most honorable man, and next he may interview some of his socialistic workmen, who say that he is a thief, because that is their conception of any man who makes money out of other people's work. Now, our inquirer may be of an anarchistic turn of mind, and spread the report that this respectable business man is a thief, and a mean rascal who underpays his employees, simply because he thinks so, though, in reality, he may be a most kind and liberal employer. Here, then, is a case where a person spreads false reports through false arguments, produced through prejudice; and Mr. Howard's case is analogous.

Speaking of Lamperti's pupils, he said: "One declared stoutly that Lamperti made him expand the chest in inspiration; the other as firmly maintained that he was compelled to confine all expansion to the abdomen, leaving the chest unmoved. But they agreed that the famous master told them that the breathing should be wholly, solely from the diaphragm."

Then Mr. Howard gives his definition of diaphragmatic breathing: "Sit in breath by bearing or pushing the abdomen forward, but avoid the slightest outward movement of the ribs, &c. This is strict diaphragmatic inhalation; nothing else can possibly be called diaphragmatic breathing, yet this ridiculous mode is the only one advised by Lamperti."

I cannot see what could justify Mr. Howard in accusing Lamperti of "advising this ridiculous mode," &c., right after he admitted that some of Lamperti's pupils said they were taught to expand the chest in inspiration. If Mr. Howard had reasoned about it, he would come to the conclusion either that these pupils did not state the truth, or that his conception of diaphragmatic breathing was entirely wrong, and if he had taken the pains to look in Lamperti's Treatise on the Art of Singing he would have found the following: "The pupil should, generally speaking, breathe in as large a quantity of air as the lungs can contain," &c., which proves that the latter is the case, as it is impossible to fill the lungs without greatly expanding the chest.

But Mr. Howard did not reason about it. His own absurd conception of diaphragmatic breathing prejudiced him against that mode of respiration, just like the socialist was prejudiced against the manufacturer for employing men to work for him. Both are equally prejudiced, and both are equally indifferent to facts. We have seen Mr. Howard maintain that in diaphragmatic breathing the chest must remain immovable. Of course, anybody who would use this kind of respiration would simply suffocate. However, this is Mr. Howard's conception, and he is heartily welcome to it as long as he keeps it to himself; but when he pretends that I advocate the same absurdity, he goes a little too far; and this he does when he finds it convenient, as the following will show. In defining diaphragmatic breathing I spoke of expanding the chest from the waist up, and I also remarked that the chest, before inhaling, should be moderately extended, explaining that a singer should never entirely exhaust his air supply before taking a breath. To this Mr. Howard exclaimed: "Why! this is clavicular breathing incarnate!"

Now note the following: Mr. Howard stated in his last paper that the diaphragm affords but one-sixth of the boundaries of the lungs in man, and to this I answered: "I have never denied this statement, which simply proves that deep, diaphragmatic breathing is superior to lateral

breathing" (it would be superior exactly by one-sixth). Here is Mr. Howard's comment upon it:

But the "lateral" boundaries of the lungs are the ribs, nothing else; and moreover, the lateral boundaries constitute nearly the entire boundaries, for their apex, rising slightly above the upper ribs and clavicles, is very small comparatively. It follows that the descent of one-sixth of the lungs' boundaries (diaphragmatic inhalation) is superior to the expansion of about five-sixths of their boundary. The axiom "the whole is greater than any one of its parts" comes very near to dishonor; for here it is expressly declared that nearly the whole is greater than an insignificant part.

This is, indeed, confusion. First, Mr. Howard criticises me for teaching the expanding of the chest from the waist up; and, next, he finds it expedient to pretend that I advocate his caricature of diaphragmatic breathing—the very thing I have attacked throughout this controversy—and that I advise the expansion of only one-sixth of the lungs' boundaries. Can imbecility go further than this? It is because Mr. Howard's paper on Lamperti teemed with similar contradictions that I accused him of "flimsiness and insincerity," not for a moment deeming it possible that he could, in good faith, write such a lot of absurdities. For this I humbly apologize, as I have no doubt now that he wrote as intelligently as his intelligence would permit.

Attacking my definition of diaphragmatic breathing, Mr. Howard says: "That of the latter is a nondescript in amusing truth, being clavicular breath at the start, and nobody knows what at the finish, so contradictory and confusing are Mr. Le Vinsen's attempted non-descriptions."

This is how I defined the different modes of respiration in my last article: "If the upper portion of the chest is the first to expand in inhaling and the first to contract in exhaling, then it is clavicular breathing; and if the abdomen is the first to expand in inhaling and the first to contract in exhaling, then it is diaphragmatic breathing; and if the lower ribs are the first to expand in inhaling and the first to contract in exhaling, then it is lateral breathing."

I dare say that this is a most clear and concise definition, so Mr. Howard's mind must be in a very confused condition if it can appear to him as "a nondescript," and his accusing it of "being clavicular breath at the start" is simply childish. He got this bright idea because I mentioned that the chest should be moderately extended before inhaling, meaning that a singer should hold himself straight and never exhaust his entire air supply before taking a new breath. As the abdomen is the first to expand and contract in diaphragmatic breathing, so the upper portion of the chest will consequently be the last to expand and contract in diaphragmatic breathing; but as the air supply should never be entirely exhausted, there will always be breath left to keep this upper portion moderately expanded and immovable.

Here is surely no indication of clavicular breathing, but Mr. Howard's idea is something like this: If a man would empty the lungs to such an extent that the chest collapsed, and then try to expand the chest moderately, then the clavicles would rise considerably. So they would, but only for that one breath, and as a singer who followed my directions could never take that one breath (as he would not be allowed to let the chest collapse) Mr. Howard's argument is nothing but the silliest hairsplitting. He has got himself so hopelessly mixed up that he tries to divert the attention from the main issue by a lot of far-fetched assertions, interlarded with anecdotes about Bill Nye's goat, &c.

Now the main point is this: although Mr. Howard's definition of diaphragmatic breathing is as different from mine as night is from day, his tactics are to criticise me, at times, as if I accepted his definition whenever I mention diaphragmatic breathing, his reason evidently being that if his definition is correct mine must be wrong, and consequently my calling it diaphragmatic breathing would not make it so. If Mr. Howard's definition were correct he would be justified in doing this, so the thing for me to prove is that his definition is nothing but a monstrous absurdity, which is indeed easily done.

It will be remembered that Mr. Howard's conception of diaphragmatic inhalation is to expand the abdomen, but keep the chest immovable, and corresponding to this clavicular inhalation would be to expand a few of the upper ribs (perhaps Mr. Howard could tell exactly how many) and keep the lower part of the chest and the abdomen immovable, and lateral inhalation would be to expand a few of the lower ribs and keep the upper ribs and the abdomen immovable. Of course, a singer could not use any of these modes of breathing unless his chest was divided into airtight compartments; but let us, for the argument's sake, imagine a freak who could, and it will be seen that he would have so little air at his disposal that he would eventually suffocate.

All great teachers advocate diaphragmatic breathing, and all great singers use it; but in spite of these facts and contradictory to all experience Mr. Howard startles us with the announcement that this kind of breathing will not even supply the breath of life, leave alone singing. If this were true all the great singers would have strangled in the attempt to study singing. But facts are stubborn things; for they are fat, strong, and jolly, in spite of diaphragmatic breathing. I think enough has now been said to prove that the "Howard brand" of diaphragmatic breathing is an impossibility, contrary to reason and to experience, and that nobody ever taught it or even dreamed of such a nightmare. It is one of Mr. Howard's most original "new discoveries," and certainly not the least amusing of them.

CARL LE VINSEN.

A d'Arona Pupil's Extended Tours.

THE Canadian singer Mrs. Marie Harrison sails early this month on an extended concert tour through Europe. In a recent letter to her teacher, Mme. Florenza d'Arona, she recounts her present successes, and says:

"I came down here the first of the month to give two concerts, and when it was announced in the St. John's (N. S.) city papers that I was coming other telegrams poured in offering engagements, and now I find myself with all I can do for the whole month. In every place so far I have had overflowing houses, and I am really affected by the marked attention I receive and the enthusiasm that greets my coming to these cities and towns again." Following are a few press notices:

Storms of applause greeted Mrs. Harrison's efforts in Gaul's cantata Una, and in recognition of her superb voice and astonishing range. Selections from the oratorios Elijah, Samson, The Messiah, The Creation and the Stabat Mater were also exquisitely given. In the Inflammatus Mrs. Harrison showed a magnificent breadth of power and style, and the ease and brilliancy of her scales and trills in the Rejoice, from The Messiah, were simply marvelous in a voice so voluminous, rich and velvety. Her range is phenomenal, extending from D fourth line below the staff to D the sixth line above the staff, a distance of four octaves. The high tones she sustains with unparalleled sweetness.—Toronto Mail and Express.

Mrs. Marie Harrison is having a grand triumphal tour in the eastern provinces. She has sung so far in nine of the largest places, twice in four of them, with other dates to fill out. At Fredericton, N. B., she accepted an invitation to Government House, meeting the Lieutenant-Governor and party. She will sail for Paris by the steamer Majestic of the White Star line early in June.

A crowded house greeted the famous songstress at the Opera House last night, and this beautiful "bird of song" found many new admirers. Mrs. Harrison is a most fascinating artist; she will make friends wherever she appears. Her handsome face will be her welcome—her incomparable voice her fortune. She was beautifully gowned in Nile green crepe, with jeweled trimming, and had the sage grace of a Patti or an Alboni.

Her first selection, Ardit's L'Incontro, was rendered in grand form, and showed the sweetness and compass of her wonderful voice. At its conclusion she was loudly applauded and responded with a charming little love song to the encore. She was a favorite with her audience from this, her first success, and was encored in every selection. Benedict's La Capinera, with violin obligato, was to many her most artistic performance, but the best music critics considered her enchanting rendering of the grand aria from Traviata (Verdi) the most difficult, most pleasing and most skillful work of the many intricate scores sung that evening. Here Mrs. Harrison's wonderful voice was heard to perfection. From low notes, clear and distinct, to a musical trilling upon heights that seemed beyond the compass of the human voice was a grand chef d'œuvre of her art that pronounced the sweet singer one of the bright, rising stars in the musical world to-day.

We wish her success in her future work, and can always promise her bumper houses whenever she appears here.—Truro Daily Times.

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ROME, May 2, 1896.

NO foreign artist who has visited Rome since I came to reside in the Eternal City has raised such a furore of admiration as our own Mr. Clarence Eddy raised with his superb organ recital at Santa Cecilia. There is admiration (or so-called admiration) and admiration, but this is the genuine article. Every change sounded on the subject has the full, clear, true ring, as full and as true as our great organist's own notes; it is admiration based on intelligence, for no more cultured audience ever assembled on such an occasion than that which gathered to listen to Mr. Eddy that afternoon, and it is an intelligence quickened by wonder, for, as the Count of Martino said to me the next day: "Mr. Eddy is the most marvelous and versatile executant on the organ we ever entertained."

Last, but not least, it is an admiration which has been evidenced and testified to with the award of the highest possible honor, for Santa Cecilia's executive commission held a session almost immediately after the recital, and Mr. Eddy was made, by hearty and unanimous vote, a member of the grandest old accademia and liceo in all Italy, the institution that always and invariably adheres to its fundamental principle, "Music, pure music, true music, and no counterfeit attempt or substitute."

Santa Cecilia has just made admission to her ranks far more difficult, and has drawn the lines far more closely now than they ever were in the past, not only for amore proprio, but because to retain the exceedingly choice character of the society it would not do for it to become too numerous. Unexceptional social standing, unusual energy, and the practical demonstration, the veritable and indisputable evidence of musical work, in whatever line it is undertaken, of the highest grade of genius, enter into the present standard. Membership of the Accademia of Santa Cecilia always meant much, very much, but now it means more than ever before. Mr. Eddy richly merited the honor thus bestowed upon him, and every American in Rome is proud of his triumph and congratulates him on it; none more proudly and more sincerely than your representative here.

I have already told you of Mr. Eddy's splendid program and his magnificent playing of its varied numbers, so I will say no more about them now. I will tell you, instead, something of what the great musical authorities here have never tired of saying about him since, and Rome's musical criticism is something every artist who comes to this part of the world dreads and hesitates from above all other criticisms, partly from the very ingrafted nature of the place which so zealously kept out every sort of music that was foreign in sentiment or in origin, and partly from the extremely high standard that has been adopted here by the most cultured of aristocratic society that is musical from its own nature and the traditions of its own heritage and association, stimulated by the broad and deep erudition of a Queen who loves music passionately, who is herself a true musician, and the most intelligent and ablest of critics, and who calls to her court circle the choicest musical talent in her own and from other lands, and honors it as such a divine gift should be honored, loading its possessors with favors that remind one of those bestowed upon the great artists of past cycles, in the time of the royal circle's greatest awakening to what their presence meant.

Said Sgambati to me, of Mr. Eddy, the other day: "He is one of the greatest artists of the present epoch; I hope we shall hear him in Rome again soon, very soon."

Said the president of Santa Cecilia: "We consider our-

selves honored in placing his name on our list of members."

Said the Count della Valetta (whose critiques over the name of Ippolyte Valetta are among the standards in musical Europe): "That is a man I consider a great artist; a very great artist, indeed."

Said Prof. De Santis, head of Santa Cecilia's School of Composition and Harmony: "His technic is wonderful; his registration I have never heard equaled; his pedaling was phenomenal; his interpretation masterly in every way."

Said Professor Zuliani, head of Santa Cecilia's department of musical literature and history, and one of the most scholarly of critics: "I have never heard an organist who more fully responded to my ideas of perfection."

From the famous Maestro di Capella of San Giovanni in Laterano, Cavaliere, Filippo Capocci, among many others, I received an enthusiastic letter, from which I give you an extract or two. He says: "Signor Clarence Eddy is an artist of grand talent; he possesses a technic equally extraordinary for the hands and for the feet. When he plays his perfect mastery of the instrument is evident to all; he gives the compositions of the greatest composers with breadth and sweetness, and the most perfect registration, bringing into full and admirable effect all the color and tints of color from pianissimo to fortissimo. I was deeply impressed with his interpretation of Giovanni Sebastian Bach, which he gives with the greatest harmony of execution and registration. He is master not only of classic music, but of all the finest modern compositions. In the execution of his recent program at Santa Cecilia, which contained works of Bach, Rheinberger, Dubois, Salomé, Guilman, Lemmens (and the works of the famous master himself contributed to the program), he demonstrated his beautiful and splendid artistic gifts in a way to hold the attention and admiration of the most select of audiences, that, applauding, listened to him with true and lively pleasure, and in whom he left a strong desire for other future auditions. Artista vero, interprete fedele, esecutore straordinario."

"I most cordially thank my dear friend, Alexandre Guilman, for procuring for me the pleasure of being brought in contact with and of knowing an artist of such value and such power as Clarence Eddy."

And this is a specimen of what has come to me from all sides. Is it a wonder that as representative of THE MUSICAL COURIER, of which Mr. Eddy spoke in such noble terms to the mass of great musicians assembled in such numbers about him at the close of his recital, I am proud and moved? Italy deeply recognizes and appreciates American musical gifts and American musical possibilities, and this brilliant demonstration has stirred this recognition and appreciation to veritable enthusiasm. She loves our republic—her own strong and beautiful young daughter—tenderly and proudly, and she would take her gifted sons and daughters into her own arms and temper their energy and ambition and force with her own tender poetry and passion.

Mr. Eddy's recital and its results give another proof that, as we have said before through THE MUSICAL COURIER's columns—not only from Rome, but from another great European centre of art and culture—"what the nations want most is to know each other better," and that means that they should come in closer and more intimate contact—non è vero? The fact that Mr. Eddy's score was not his own, and was therefore without annotations, and that he attended without assistance to the manipulation of the registers, were matters of great surprise, and justly so under the unusual circumstances.

The piano question in Italy is a very serious one. I don't know why, indeed; it seems exceedingly strange in a country where the manufacture of all stringed instruments, from the harp to the mandolin, has been brought to such perfection, but it is undeniably the fact.

There is any amount of new and some very useful and attractive appendages and adjuncts to Italian pianos, like, for example, the exquisite solian and vox humana attachments I heard at the Milan Exposition of two or three years ago, whose inventor, by the way, was the originator of the musical paving stone, and utensil novelties, and the brother of the persons whom he sent abroad to introduce

them, and the stringed quartet arrangement I heard proved by its originator, a young Roman, something like a year and a half ago, and the sordino, which is such a mercy to hotel and boarding house or pension dwellers, whose next door neighbors do not care to hear the changes of scale and chord and arpeggio sounded in as many combinations as the famous bells of St. Martin's in the Fields are capable of for several hours each day.

These things are all true, and useful in their way; it is true, too, that I have never seen so exquisitely ornamented instruments in any land as I have seen here, from the matchlessly carved rosewood case that stood in the window of a Corso music shop the other day, and its neighbor in a fretwork of cream enamel and gold and dainty tints, to the tiny piano covered with exquisite Watteau medallions in gold, before which hapless Josephine, wife of the Conqueror, sat, and over which I carelessly ran my fingers a day or two ago in a great gallery of the Borghese Palace. Carelessly, did I say? How could it be carelessly, when with the still wondrously sweet tones my fingers called forth came whole troops of memories, not only of Napoleon and Napoleon's wife and Canova and Pauline Borghese, but of the whole history of which their names are part.

Still, with all these ornamental and architectural adornments, and all these mechanical adjuncts, it is a fact that Italian pianos, notwithstanding their long and very honorable ancestry, that is, most of them, are decidedly lacking in development, or to explain more clearly, in the sweet, rich, singing tone, the clear and crisp brilliancy, the depth of volume our American pianos possess in so eminent a degree. It is a great drawback to perfect enjoyment of artistic execution, no matter how perfect the artist may be; and it is a fact that in the existing state of things the establishment of a fully equipped representation here in Rome by some wide-awake, energetic American house would be a blessing. Our Americans feel the lack of such pianos tremendously when they come over here to practice in Rome's and Italy's splendid schools of piano, and under Italy's unexcelled masters. Perhaps, at first, the Italians would call some of our pianos a little too robust in tone, and a little too easy in action, but no Italian maestro with whom I am acquainted has ever practiced on an American piano for any length of time—that is, until he became acquainted with it—who has not expressed his unqualified preference for it.

The majority of pianos used at concerts here are either German or French, a fact which speaks for itself as regards the Italian pianos. Of these (the former) the favorites are the Pleyel, the Erard, the Bechstein and the Blüthner. As far as I know there are only four American pianos in Rome, and they are all Steinways. One is the property of Her Majesty the Queen of Italy; another is owned by an English lady, who is an Italian colonel's wife; another is the property of an American family, and the other was sent as a gift of appreciation and homage to the great Italian maestro Giovanni Sgambati. He has allowed it, as an especial privilege, to remain in the Sala di Concerto of Santa Cecilia. It was the recognition of the beauty and purity and power of this piano's tone, the absolute perfection of its mechanism in contrast to the pianos here, and in all ways, that won for its manufacturer and donor, Mr. William Steinway, his own election to the Accademia's body, and his own hearty and grateful support by it.

If Mr. Steinway would only open an office here he would do good in two important ways—one that of adding immeasurably to the pleasure of concert goers and serious students, another that of stirring the artistic blood of Italian fabricants to emulate his example in the production of their own instruments. By far the best Italian piano I know now is that of De Sanctis & Sons, here in Rome; but De Sanctis, who is a quiet, earnest man, is the maker of mandolins that will be worth their weight in gold when he is gone, and the repairer of the finest mechanisms of harps, as well as the fabricant of others that worthily rival them. His young daughter is, by the way, one of the most finished harpists in Rome.

An election that may mean much for the advance of artistic interests in Italy and in Rome was that of the new Minister of Public Instruction, His Excellency the Honorable Signor Gianturco. I believe I cannot better explain just how much this may mean, and why, than by giving

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extracts from one of Professor Zuliani's interesting letters to *L'Italia*, as follows:

"During my latest visit to Santa Cecilia, Cavaliere Berwina (its scholarly librarian) smilingly handed me a sonata for piano and violin. I read it with great pleasure, for I found it very excellent and exceptionally interesting in its plans of melody and composition. I was greatly surprised when I was informed, after reading it through, that its composer was our new Minister of Public Instruction, Emmanuele Gianturco. I knew Signor Gianturco was a cultured dilettante, but a composer is quite another thing. We have then, at last, a true musician, a real artist for a minister! It is the first time in our annals that this has happened, the first time one of us—croque-notes, as we are often called—has given a statesman to the country. This election being an accomplished fact, it is sure to result in true benefit to the art itself (which means so much in Italy). Verdi was neither orator nor statesman (though he is a senator), but he has given more than twenty chefs-d'œuvre to the world, and that is enough. We are convinced that Signor Gianturco was not made Minister of Public Instruction because he is a musician; but knowing that we have in such an important position a man who interrupted his own musical career and devoted otherwise the time he might have given to the creation of musical chefs-d'œuvre, we have strong hope to find in him as a statesman a great protector of the modern art that has been one of Italy's glories, and that has been left to very nearly take care of itself by the Government. We may ask such a man as our present minister for reforms, for money for the development of our conservatoires, funds for the assistance of young artists, encouragement in the publication of didactic works, to enrich our musical libraries, to found a fitting museum of instruments, to think for the best instruction of vocal music in the public schools, to institute various competitions, &c., * * * to aid in rounding large societies of choral instruction for the execution of old chefs-d'œuvre, religious music, oratorios, cantatas, madrigals, and we may be sure that he will find and prove our demands and requests reasonable and useful. * * *

"Among the chief things to which the attention of the new minister will be called is that of the lyric stage. I speak to the statesman and not the artist on such a complex subject as this, because it very closely touches the economic question. Honorable Gianturco knows well what a large financial interest our Italian opera, musicians and singers have represented for a very long time; that we have given the genius of our composers and our artists, and that France, Germany, England, Russia, Spain (and America may be added), have given us in return their gold. The serious student of Italian opera knows well our glorious record of celebrated composers and artists, and he learns that we owe it to the fact that several large theatres or opera houses were well organized and comfortably subsidized by the Government, thus giving the opportunity to dozens of composers and hundreds of artists to exercise and develop their power to make themselves known, and step by step to gain the success they merited. It is thus that Cherubini, Spontini, Rossini and others conquered, first in their own provinces, then in all Italy, and then crossed the frontier, continuing their victories in France and Germany, possessing true genius, developed by wise governments, and experienced through being made to encounter first of all their own critical and difficult (and innately artistic) Italian public. And what was true of them was true of our famous artists. We may obtain the same results to-day if we will recognize our great theatres, such, for example, as La Scala, San Carlo, the Riggio, La Pergola, the Comunale, the Carlo Felice, La Fenice, the Argentina, representing there each year two

or three choice and new operas. Soon, through this ordeal of sustained judgment, many operas worthy of passing the frontier would appear, and many artists who would win fame and fortune outside of as well as in their own land would be developed. * * * I propose to the minister a very simple way which, while benefiting all our large cities (and not in any way interfering with their glorious traditions), would be a very material factor in their reform of the Italian stage. My proposition is the establishment of a national prize to be awarded to the theatre bringing out in the best manner a chef-d'œuvre of the old repertoire. We have rich treasures ignored, almost entirely unthought of, by the general public. Without going too far back we could easily make out a list of a hundred operas meriting place in such a repertoire. I must add that the impresario should be left entirely free to choose from this list, according to his taste, his means and his convenience. This course would set the maestri and the artists to studying, and would make the impresarios emerge from the narrow circle of operas that, being given again and again, tire everybody out. If anything must be combated in the prosecution of this course it is careless or willful blindness to true facts; as for the rest, the minister knows very well that art and musical industry have everything to gain from the resurrection of the old chefs-d'œuvre. We do not wish to tire our readers with reminiscence, but we cannot help remembering right here that when Sonzogno gave Gluck's *Orphée* with success, and the Italian press was full of the interesting story of the struggle between the Gluckists and the Piccinists, it remained for France, and not for Italy, to take advantage of the moment and to present an opera of Piccini's which won a great victory on the Parisian stage. Let us remember, too, that although we are always studying and talking of Cherubini, we have none of us heard either his *Duc di Guano*, his *Lodoiska*, his *Elisa*, his *Medée* or any other of his chefs-d'œuvre. We are always exalting Spontini, but it is the Germans and not we ourselves who know how fine are his *Ferdinando Cortes*, his *Agnes*, and his other masterpieces, except the *Vestali*, and that was presented in Italy under the most deplorably inadequate circumstances. What can we say, too, about the non-presentation of Rossini's *Mosè* and Donizetti's *Anna Bolena*?"

It is useless for me to make comments on these suggestions; they are splendidly clear and right to the point. I may add, though, that the inauguration of a series of lectures on musical history, open to the public and illustrated with fresh and pithy and accurate anecdotes, and the beautiful legends of art and song in which Italy abounds, would be a sure and great attraction during the season when Rome is full of travelers and foreigners who are held here perforce by the Imperial City's matchless store of attractions and superb weather and perfect salubrity—that such a series might, indeed, grow to be a powerfully attractive special feature in Roman life, or life in Rome, and that no one is better fitted in every way to fill its facultative chair than is Professor Zuliani, whose rich store of erudition and charming, vivacious manner make one conscious that, while being refreshed and diverted in listening to him, they have also gained much of intrinsic value.

(To be continued.)

Madrid.—Tomas Breton, the well-known Spanish composer, has been made a member of the Madrid Academy in place of the late composer Barbieri. In his opening address he lamented that Spanish music had not the same national character as the other fine arts, and attributed this to the neglect of the press and the leading authorities on art.

Dory Burmeister-Petersen.

MRS. DORY BURMEISTER-PETERSEN has returned to America from a most brilliant concert tour in Europe. Her artistic successes in London, Berlin, Dresden, &c., have been very prominent, and social receptions at the English and German courts were tendered to her in a most liberal and amiable fashion.

Mrs. Burmeister-Petersen began the past season with a series of concerts in London, playing the Liszt E flat concerto at one of the Crystal Palace symphony concerts under the direction of Mr. August Manns, as also three times in Steinway Hall. She gave two recitals under the immediate patronage of H. R. H. the Princess Christian of Schleswig-Holstein and Count Hatzfeldt, the German ambassador, who were both present on each occasion. The hall was magnificently decorated with palms and flowers, and when the princess arrived at the hall, coming from Windsor Castle, the representative of Steinway & Sons conducted her ceremoniously to her seat. The day after the concert Mrs. Burmeister-Petersen received a very flattering letter from Her Royal Highness. Some concerts at the German Athenæum with Madame Albani followed and ended the fall season.

From London Mrs. Burmeister-Petersen went to Dresden, where she is a great favorite with the royal court, having played there already several times; also for the Duchess of Schleswig-Holstein, mother of the German Empress. A recital was given in the hall of the Hôtel de l'Europe in the presence of the Princess Feodora, the King and the King's ambassador. The King stayed to the end, ordering the carriage to wait, though he had an engagement with his secretary of war.

The months of January to April were passed at the German capital, which at that time is at the height of artistic and social happenings. One of the principal features of the same was the great concert which Mrs. Burmeister-Petersen gave at Kroll's Theatre, with the assistance of the famous Philharmonic Orchestra, and for the benefit of the Emperor William Memorial Church.

The German Emperor had given his "Aller hochste Genehmigung" for this purpose, and his sister, the Princess Friedrich Leopold, accompanied by many ladies and gentlemen of the court, attended the concert. Mrs. Burmeister-Petersen was called after her first number to the royal box, the Princess expressing her thanks and appreciation in a most cordial way. The program was of a very high standard and included Burmeister's symphonic fantasy, *The Chase after Fortune*, which was played with great swing and brio. Two piano concertos played by Mrs. Burmeister-Petersen were most enthusiastically applauded by the audience, which was a most fashionable one and included the American legation. Many engagements followed this concert, among them the great annual soirée musicale given by the Princess A. Radziwill. At a soirée given by General and Mrs. Benkerdorff, daughter of the court minister, and the Princess of Lichnowsky, the English and Greek ambassadors and other notabilities congratulated Mrs. Burmeister-Petersen upon her success.

Mrs. Burmeister-Petersen's stay in Berlin was ended by a recital given at the Singacademie, whose excellent acoustics gave ample opportunity to show off the superior qualities of the Steinway piano.

Mrs. Burmeister-Petersen went back to London to accept an invitation of the German ambassador, Count Hatzfeldt, who gave a reception at the embassy. Among his friends present were Prince and Princess Hohenlohe and the Russian and Austrian ambassadors, with their wives.

The following are some English press notices obtained by Mrs. Burmeister-Petersen, who has received abundant critical testimony to her ability wherever she has appeared:

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Saxe-Coburg and Gotha) gave the first of two piano recitals under the direction of Mr. N. Vert in Steinway Hall on the afternoon of the 27th inst.

The toccata and fugue in D minor, by Bach-Tausig, was the first item on the program, and it received a splendid reading from Mme. Petersen, whose technic is above the average of lady pianists. The program contained also the Soles Mignonne from Schumann's Carnaval, pieces by Chopin, Liszt and Rubinstein. The Chopin selections were the ballade in G minor, étude in G flat major, valse in E minor and the nocturne in C minor; all of which were played with feeling, and gave much satisfaction to a large audience.—*Musical News*, November 30, 1895.

Mme. Burmeister-Petersen's first piano recital took place in Steinway Hall under the patronage of Princess Christian and the German ambassador. The gifted pianist was heard in Schumann's Carnaval which was admirably played, though a slightly more dainty touch would have been a relief in some of the sections. The Chopin group included the ballade in G minor, the valse in F minor and the nocturne in C minor, the last of the three being charmingly played. Tausig's transcription of Bach's organ toccata, and some Liszt pieces were placed at the beginning and the end of the program respectively, and midway the able artist gave irreproachable performances of Rubinstein's romance in E flat and his valse caprice.—*The Lady's Pictorial*, December 7, 1895.

The German papers give great praise to our Baltimore pianist. We subjoin some of the latest notices:

The well-known pianist, Dory Burmeister-Petersen, of Baltimore, who has often visited Berlin on her concert tours, gave yesterday a piano soirée in the hall of the Singakademie, for the benefit of the building fund of the Kaiser Wilhelm Memorial Church. Trained in the school of Liszt, the artist possesses all the qualities of an artist of the first rank, an energetic touch, rich in modulation, which has a marvelous effect in piano, perfect accuracy in technic and an extraordinarily delicate production. These qualities enable the artist to give in brilliant fashion pieces by Bach, Tausig, Chopin, Rubinstein, Schumann and Liszt. Great applause followed all her performances.—*Reichsanzeiger*, March 22.

Frau Dory Burmeister-Petersen gave a piano soirée in the Singakademie. The merits of this lady, which we have repeatedly mentioned, again met with universal recognition. The truly feminine grace of her playing, the soft, full, yet clear touch, was displayed to perfection in works by Bach, Chopin, Liszt and others. Especially applauded were the C minor étude of Chopin and Liszt's Legend of St. Francis.—*National Zeitung*, March 20.

On Sunday a concert of the pianist Dory Burmeister-Petersen, of Baltimore, took place for the benefit of the building fund of the Kaiser Wilhelm Memorial Church. Except the Weber-Kullak piece, Liszt's Wilde Jagd, the lady played compositions by Liszt. Certainty and accuracy of technic, definiteness of rhythm, and delicate artistic taste in management of tone soon let the audience perceive that Frau Burmeister-Petersen is an artist of importance.—*Berlin Post*, February 24.

Frau Burmeister-Petersen has already obtained in both hemispheres the reputation of a pianist of the first rank, and her concert of the 23d at Kroll's Theatre entwined a new leaf of fame in her crown of triumphs. The concert opened with a piece by her husband, R. Burmeister, Die Jagd nach dem Glücke, a symphonic fantasia for orchestra. The work is in three parts, Happy Youth, the Sun of Love, the Chase of Fortune. The lady's performance of the numbers for piano and orchestra, Hungarian fantasia and concerto No. 1, E flat major, by Liszt, was excellent, and equally so her rendition of Liszt's Liebestraum and Weber-Kullak's Liszt's Wilde Jagd.—*Reichsbote*, February 24.

The concert of Frau Dory Burmeister-Petersen on the 27th carried the audience to the highest regions of technical virtuosity. The lady showed herself fully equal, physically and psychically, to her task. The proof of her artistic endowment in both respects was displayed in the performance of Schumann's Carnaval, which is rendered effective only by the genius of the performer. Her polyphonic knowledge was seen in the toccata and fugue, D minor, Bach-Tausig, while her natural disposition seemed especially adapted to Chopin's highly original creations—the ballade G minor, the valse E minor, and nocturne C minor. Liszt was represented by Rhapsodie Hongroise, No. 6; Liebestraum and Legend of St. Francis, which last gained especial applause. Nor was Rubinstein forgotten.—*April* 2.

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Martinus Sieveking.

MARTINUS SIEVEKING, the eminent pianist, who will return to America to make a recital tour in the fall, was born in the city of Amsterdam, Holland, on March 24, 1867, which leaves him at his present age of twenty-nine among the youngest of living adult virtuosi. His family is an old and aristocratic one, dating back to the fifteenth century, and can boast in its present century of many famous professional men and statesmen.

Sieveking is the child of musical parents, his father having been an expert, practical musician and scholar and his mother a celebrated opera singer. The boy showed musical talent with the historical precocity of most developed musical geniuses, and while he could be delighted and appeared by all music in his babyhood took a special pleasure in swaying to and fro in his cradle in precise movement with the rhythm of what was being played or sung. He adapted himself also with astonishing tact to the most abrupt changes of rhythm and tempo both.

His father gave the boy his first lessons, bringing him to a point where at the age of ten he could play well and without effort the first concerto of Beethoven. He was then placed under Julius Röntgen, of the Leipsic Conservatory, for piano, and under Frans Coenen for harmony, counterpoint, composition and orchestration. After eight years' arduous study these masters declared that there was no more technically which they could teach him, the rest that he required being to be found in contact with the world and the fruit of vital experience. They predicted for him the rare artistic success which has marked all his public career and which so obviously continues to lie before him far into the future.

Sieveking went from Leipsic to Paris and within two years had the proud satisfaction of hearing a suite of his own composition played by the Lamoureux Orchestra. In 1890 he made his first visit to London, where his uncle, Sir Henry Sieveking, is physician to Queen Victoria. While here he made tours with Edward Lloyd, the tenor; Fernando Arboz, violinist to the Queen of Spain, and Popper, the famous cellist. In the same year he made with brilliant success a tour with Adelina Patti, in which he proved to himself his magnetic power in drawing and holding an audience. The criticisms of his playing, both from the musicianly and technical standpoints, were at all times high, but his personal popularity in addition became patent to all his associates.

Sieveking visited America in the winter of 1895, and just before the Christmas holidays of 1895 appeared in Boston with the Boston Symphony Orchestra, playing the Saint-Saëns G minor concerto. His performance of this popular work won him triumphant success; the sonorous singing breadth of the first movement, the superb élan, crispness and clarity of the scherzo, with the tremendous spirit and dash of the finale, brought the pianist an ovation. Seldom has any performance in scholarly, critical Boston called forth such unreserved enthusiasm and praise. All the glimpses of poetry were revealed with rare subtlety, while the vigor and expressive emphasis of the buoyant movements of the work were vivid and inspiring in a rarely musical degree. Sieveking's success was immediate and assured.

His playing is in general characterized by a poetic tenderness and grace and a peculiarly subtle lingering charm of tone which vibrates with feeling. He is a discreet master of nuance and knows how to extract from the modern instrument all the tone colors, dark and light, of which it is capable. For while Martinus Sieveking is characterized mainly as a poetic pianist, it must not be assumed that he lacks either power or breadth. He is esteemed principally poetic because of rare and peculiar gifts accorded him beyond other pianists in this direction; a beauty of sensuous singing tone and an ethereal quality in tender episodes which belong to few, but while possessing these qualities specifically beyond his average brethren he also possesses vigor, boldness and authority in a well balanced degree. As a technician he stands foremost, accomplishing all sorts of tours de force with a consummate ease which astonishes many piano virtuosi already launched but who can never compass the marvelous facility and dexterity of Sieveking.

Technic, however, is never a temptation to Sieveking to obscure or violate pure musical art. With resources of a

most dazzling nature at such ready command a pianist might at times be tempted to exhibitions of digital show, but such form no attraction for Sieveking, who accepts his technic purely for what a true artist should—the medium of expression for his artistic ideals.

His tremendous success in Boston, which was the occasion of scenes of tumultuous recall, indicates that a brilliant success awaits Sieveking on his return to America for the season of 1896-7. Other pianists and noted ones will be here to divide the field, but there is plenty of room for an artist like Sieveking. He has his own specific attractions and also the interest of novelty, and with his sterling worth and reputation will be sure to draw a large clientèle of musicianly and artistic public wherever he appears.

Closing Becker Musicales.

THE program of the closing musicale in the series given by Mr. Gustav L. Becker for his pupils and their friends at his studio, 70 West Ninety-fifth street, showed even more than usual of the originality that has distinguished the series. The guests were given souvenir cards bearing the words, "No Name Program," and twelve numbered blank spaces. It was announced that there would be played a short, characteristic selection from each of the ten great masters who had formed the subjects of Mr. Becker's lecture-musicales for the year and two by living composers. As each was played the hearers wrote upon their cards whom they considered the composer to be, two prizes being awarded for the greatest number of correct guesses.

The names of the compositions played, while of course they were not required from the guessers, are given for the sake of showing the plan of the game. All the selections were short, giving just enough to show some characteristic method of treatment:

Händel, The King Shall Rejoice (Coronation Anthem); Grieg, Fragment of a Norwegian Dance; Von Weber, Fragment from Finale of Grand Concerto, op. 11; Wagner, Flower Maidens' Song of Allurement, from Parsifal; Mendelssohn, part of adagio from sonata op. 6; Haydn, allegretto, from an unnumbered piano sonata; Bach, adagio in E minor from toccata in G; Chopin, part of first movement from sonata op. 58; Beethoven, andante cantabile from trio, op. 97; Schubert, from Moment Musical No. 4; Mozart, from finale of D minor concerto; Schumann, part of first movement of sonata, op. 14.

The mistakes made were interesting to any music lover. Chopin, Händel and Haydn were the most easily recognized, with Mozart ranking next. The Beethoven, Mendelssohn and Von Weber selections were the downfall of many guessers, Beethoven being made responsible for either one or the other of the selections by the other two. The prizes were a bust of Beethoven and a bas-relief of Chopin. After the game there was an informal program from American composers and the usual refreshments were served, the whole musicale being more informal than usual, as it was the close of the season.

The guessing game proved such an interesting feature that it has been already decided to hold another when the musicales begin again in the fall.

F. Wight Neumann.—Mr. F. Wight Neumann sailed for Europe on the Columbia Thursday last, June 4, on his annual trip for health, sightseeing and business combined. He will go direct to London to visit, by invitation, some of the operatic musical stars, and has arranged a party to visit Dublin and other interesting points in old Ireland. Mr. Neumann expects to return to Chicago October 1.

This Kaiser Knows.—Berlin, June 7.—The Emperor held in the Royal Opera House on Wednesday a full dress rehearsal of the court artists who are to appear at the German Embassy in Moscow on Monday, June 8. The Emperor was received at the entrance of the Opera House by Count von Hochberg, the director of the institution. The Royal Philharmonic Orchestra, under the direction of Dr. Muck, conducted the concert part of the performance, and Stage Manager Grube and Herr Ludwig Barnay, the great German actor, directed the dramatic part. The Emperor expressed his entire satisfaction and pronounced the performance excellent.—*SWN*.

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NEWARK.

NEWARK, N. J., May 31, 1896.

THE performance in Wissner Hall, May 25, of Pergolesi's Stabat Mater calls for special musical comment, inasmuch as it marked the occasion of its first production in America, and one of the few ever given in any other country.

Madam Gilda Ruta, after considerable hard work with a comparatively undisciplined chorus, which she trained in a very short space of time, was prepared, and did present the work in very good style, considering that the chorus was only gotten together for this performance, and had no previous experience in ensemble singing. The soloists were Miss Sarah Martin Gribbon, soprano, whose charming voice and artistic singing won for her much commendation; Miss Sophia Friedmann, soprano, who though slightly indisposed did well in her part, and Mrs. Miriam Van Duyn, contralto. This artist made her debut in Newark, and immediately established herself in the estimation of her audience as an artist of rare vocal attributes. Her style is finished, and her personality very lovely. It is to be hoped that Mrs. Van Duyn may soon appear in Newark again.

The score of the Stabat Mater is divided in two parts, and it was between these parts that a cantata by Countess Gilda Ruta was performed. This cantata is called O Sanno, and was sung in Italian. The only regret is that it is so brief, for more beautiful or fascinating music it would be difficult to imagine. Its tonal coloring was intensified by sustained passages sung by Signo Alberto de Bassini, baritone, who, with the chorus, rose to the climax with telling effect. At its conclusion the applause was so prolonged as to call for a repetition of the entire cantata.

Gilda Ruta conducted, and there was in addition to her pianistic accompaniment another Wissner grand in use, also a large organ. Could this cantata be given in New York city with an orchestra and an immense chorus there is little doubt but that Gilda Ruta's reputation would be made as a composer as well as a pianist.

A galaxy of talent appeared at a large concert given in the Essex Lyceum May 28, at which the Schumann Male Quartet of New York sang. The personnel of this quartet is Mr. Fischer Miller, first tenor; Mr. Addison F. Andrews, second tenor; Mr. Grant Odell, first bass, and Mr. John D. Shaw, second bass. Miss Ines Grenelli, soprano, sang several numbers in a refined style. Mrs. Adele Laes Baldwin, contralto, was also announced, but was too ill to appear. Her place was acceptably filled by Miss Mulford. Mr. Miller and Mr. Odell each sang solos, and Mr. Henry Hall Duncklee accompanied all the singers in a way characteristic of that gentleman, who is constantly gaining new laurels in his accompaniment capacity.

The third concert this first season of the Beethoven Choral Society will take place June 3.

The chorus will be assisted by Miss Bessie Mecklem, saxophone soloist; Mr. H. C. Mecklem, harpist, and Mr. E. Leon Rains, baritone. Mr. L. Carroll Becker will conduct.

On June 9 the vocal pupils of Mr. William R. Williams will give a vocal recital. MABEL LINDLEY THOMPSON.

DAYTON.

DAYTON, Ohio, May 25, 1896.

THE Marien String Quartet, assisted by Theodor F. Bohlmann, pianist, all from Cincinnati, gave a concert at the W. C. A. Auditorium on the evening of April 9. Quartets by Haydn, op. 76, No. 2, and Grieg, op. 27, Andante con moto from Schubert's Trio, op. 100, and the Concerto Romantique for

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violin, by Godard, were presented, and enjoyed by a large audience.

With Mr. Watkin-Mills in the title rôle, our Philharmonic Society gave Mendelssohn's Elijah on the evening of April 14. Mr. Mills made a deep impression on the very large audience by his grand performance. Mr. Mills pronounced the choral part one of the best in his large experience with the work. The other solo parts were assigned to the Philharmonic Ladies. Quartet—Mrs. E. B. Williams, Miss Lusia Book, Miss Minnie Coe and Mrs. B. Byvinger, and Dr. G. Hochwalt sang the tenor part. The 185th pupils' recital took place at the Conservatory April 24.

The Dayton Police Band, assisted by Mrs. Corinne Moore-Lawson and Mr. Bellstedt, solo cornetist, from Cincinnati, gave a concert on the 29th. Mr. John Lytle directed.

The Mozart Club closed its season with an evening concert on the 30th, in which only members of the club participated in a varied program.

Mr. Watkin-Mills delighted a large audience at the Grand May 13 with a song recital. Fifteen selections, covering all styles from grave to gay, were sung in that healthy, manly style of his, which is a powerful antidote to the sickly sentimentalisms indulged in by so many singers. A hearty welcome awaits his next appearance here. Miss Ethel Martin surprised all by the excellence of her accompaniments, while Miss Jessie Landis made a most successful début as solo pianist with Mendelssohn's serenade and allegro, op. 43 (with your correspondent at the second piano) and Liszt's Eighth Rhapsody and a Schumann romance for an encore.

The Harmonia Männerchor, under Mr. Emil Zwissler's direction, recently gave V. Holländer's operetta Der Bey von Marocco, which is being repeated at this writing in Beckel Hall. Mr. Zwissler is an earnest worker and deserving of much success.

The Cincinnati May Festival last week was attended by immense audiences. The sight of the beautiful theatre, fresh and new from the recent remodeling—its now called Springer Hall, instead of Music Hall, as of yore—Cincinnati's beautiful women in gorgeous costumes, more or less, the Thomas Orchestra, the chorus and a great array of soloists, such as Nordica, Klafsky, Brema, Ben Davies, Ffrangcon-Davies, Watkin-Mills, Plunket Greene, and of local artists, Miss Lawson and others, all combined to make it one of the best of the series, of which this was the twelfth.

Cincinnati has always been in a turmoil about festival time as to the chorus work, but never before in the history of these great festivals have opinions of critics and newspaper reporters varied as they did this year.

The season of professional music is now ended, and no one rejoices more than the undersigned, for never before has such incessant hard labor been my lot. W. L. B.

TORONTO.

TORONTO, May 18, 1896.

THE musical happenings of this city have been sadly neglected in your columns this season, and as I fear that an explanation at once truthful and graceful is hardly possible it will be best not to attempt any.

The season has been a busy and, on the whole, a fairly satisfactory one. We have had a goodly number of excellent visiting attractions, included among which stand out in bold relief Joseffy, with the Buffalo Symphony Orchestra. The former did not meet with patronage deserving of the combined merits, but the select handful of the musical faithful who put in an appearance made up in enthusiasm, &c. Joseffy and Mr. John Lund, the conductor, won many friends and unstinted favor. It will, I fear, be many days before we have a local orchestra at all fit to be compared with that of Buffalo. We were indebted to Mr. I. E. Suckling, manager of Massey Music Hall, for the visit of quite a number of other star attractions this season. With the solitary exception of the Theodore Thomas Chicago Orchestra, I believe that everything that Mr. Suckling has handled during 1895-6 has drawn well, sometimes splendidly, and he thoroughly deserved success.

A good many events I have to leave untouched, even by name. They date too far back. On May 7, the Yanck String Quartet, of Detroit, assisted by Mrs. Adele Strauss-Youngheart, vocalist, and Mr. Harry M. Field, pianist (the other two of Toronto), gave a very admirable but slightly antedated concert in Guild Hall. The program was an excellent one, and each contributing individual was highly successful. The quartet may reappear next season under a guaranty now being worked up.

One of the genuine treats of the season was a song recital on May 11, at Massey Music Hall, by Miss Marie Brema and Mr. Plunket Greene. These artists are too well known to the bulk of your readers to require special comments from me. Their success was great and unqualified. A very fair audience was in attendance, sufficiently large—all circumstances being taken into

consideration—to justify Mr. James C. Carroll, manager, in congratulating himself.

Our season is to close in June with a "jubilee" performance of The Elijah, under Mr. Torrington's baton, and Rossini's Stabat Mater by the Philharmonic Society, with Mr. J. Humfrey Anger as conductor. For the latter the Boston Festival Orchestra, Nordica and some other well-known soloists have been engaged.

Professionally this has been a fair year for pupils, but a poor one for cash. Mr. H. M. Field will spend his holidays in Germany, Mr. Rudolf Ruth and Mr. Giuseppe Dinelli ditto. Mr. J. D. A. Tripp, conductor of the Toronto Male Chorus Club, will go to Vienna this summer, and will probably remain abroad for two years' study. Mr. Walter H. Robinson has been appointed Mr. Tripp's successor as conductor of the Male Chorus Club. Mr. W. O. Forsyth, music director of the Metropolitan School of Music, will holiday at a New Brunswick sea shore, Miss Ruby E. Preston, Mus. Bac., a pupil of Mr. W. O. Forsyth, will leave for Leipzig in August for the purpose of study. Mr. J. Lewis Browne, until recently organist of St. James' Cathedral here, leaves in June for a similar position in a down South city, the name of which I forget. Mr. D. W. Karn, of Woodstock, Ont., has offered gold medals for annual award to piano pupils of the Toronto Conservatory and the Metropolitan School of Music.

It is rumored that the authorities at St. James' Cathedral are negotiating in England for an organist and choirmaster. The post is a good one.

On May 17 the Toronto Orchestral School, F. H. Torrington conductor, gave a successful concert before a large audience in Massey Hall. There are some eighty members, mostly quite young people, in this creditable organization.

The Misses Beverly Robinson, soprano; Evelyn de Latre Street, violinist, and Ada E. S. Hart, pianist, all of Toronto, recently made a most successful trip east, appearing in Ottawa, Belleville and other Canadian cities. The trio is an artistic one and reflects most creditably upon Toronto.

EDMOND L. ROBERTS.

INDIANAPOLIS.

INDIANAPOLIS, May 28, 1896.

THE Indiana May Festival held the boards here the 25th, 26th and 27th, and was an artistic, though not a financial, success. The audiences, save on the last evening, were small.

The distinct impressions were made by Nordica, MacDowell, Campanari, Berthald and Klafsky. Nordica's triumph the first evening, and the only performance at which she appeared, was complete. Her queenly womanhood shone out from amid a wealth of diamonds and pearls, and her voice was smooth, sweet and full of power. She received an ovation, and responded with a graciousness as pleasing as her song was inspiring.

The Tuesday matinee was dignified by the appearance of Mr. MacDowell in his Concerto No. 2. The seriousness of the young composer and pianist assures the spectator that he is looking at a scholar and a genius. The technique of one who does not claim to be a virtuoso is indeed surprising, and the beauty of tone, power, feeling and the grandeur of his execution and composition were an inspiration. He was recalled again and again.

Campanari sang with the dash, brilliancy and energy which characterize this artist's work. His *Barber of Seville* is a marvel of energetic vocalization. His dashing execution serves as a welcome refreshment when things have become a trifle tiresome.

Barron Berthald was a prime favorite at every appearance. His voice was singularly sweet, flexible, clear and melodious, and he sang as if singing were a delight instead of work. His movements on the stage are as easy and natural as those of a child, and his whole manner betokens smiling good humor and capital nature. He had some difficulty in getting accompaniment for his encore, and on the last evening, being recalled before the audience eight times, he seemed perfectly willing to gratify the audience with more songs—but the leader of the orchestra left the stage in the height of the enthusiasm for the greenroom in order to keep from playing Berthald's encore, which the good people seemed determined to have. But they did not get it. Mollenhauer did not return until they had subsided.

Miss Brema, though she looks like a duchess, did not make the impression that was expected. Her voice is big and smooth, but there seemed to be an indifference about her work—a lack of inspiration. She was recalled after singing *There is a Bower of Roses*, by Stanford, and she repeated the song in part. She ap-

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parently sacrificed an opportunity to make a distinct stamp on the musical memory.

The first four performances were merely concerts with an occasional cantata. The last performance was a Wagner concert, embracing excerpts and climax from that composer's great works. Klafsky took the leading rôle, and though she started out a trifle hoarse, that soon disappeared and she sang with a power and dramatic wealth that reassured her claim to being one of the greatest interpreters of Wagner's music of this day.

Mrs. Bloodgood, Lillian Blauvelt, Miss Gertrude May Stein and Max Heinrich acquitted themselves very creditably.

Mr. Mollenhauer conducts his very excellent orchestra with a precision and an unconcern and a dignity that refresh one in contrast to the bobbing of coat tails, facial grimaces, the bowing and scraping to the audience of most of the band and orchestra leaders of this country and other countries.

The chorus, under the skillful leadership of Mr. F. X. Arens, was excellent throughout. They had rehearsed with patience and care, and their good choral work was a matter of justifiable pride to their leader, themselves and the people of Indianapolis. In appreciation of Mr. Arens' tireless work with them they presented him with a beautiful loving cup near the close of the last performance. The presentation was made in a neat speech by Mr. Andrew Smith, the talented tenor.

A small sensation was caused on the second night by part of the male chorus going on a thirty minute strike against the action of the directors with reference to the transfer of chorus tickets.

The array of artists was formidable, the work done most delightful, yet the attendance fell \$3,000 short of paying expenses, and the enterprising impresarios will have to foot the bill. The people of Indianapolis and Indiana ought to be ashamed to let such an enterprise fall short of expenses. Tomlinson Hall should have been packed to the guards at every performance, and it does not reflect any great degree of credit upon this cultured city and State that Nordica, MacDowell, Klafsky, Campanari, Berthold and others should sing and play to half a house.

By the way, it is probable that if Mr. MacDowell comes to play again his name will appear in large instead of small type. That of course, is a small thing, but it would appear decidedly more artistic.

The public spirit that makes these festivals possible each year is commendable in the highest degree, and to it should be accorded very liberal praise.

J. M. GOODWIN.

Blumenschein to Visit Bayreuth.—Mr. W. L. Blumen-schein, the well-known Dayton, Ohio, musician and teacher, will leave for a visit to Bayreuth about the middle of July.

More Lankow Pupils.—Mrs. Emma Dick-Aron has had pronounced success at recent concerts given in Springfield, Ohio, as the following press notices go to show:

The pleasures of the notable occasion were crowned by the exquisite exhibitions of the vocal art by Mrs. Emma Dick-Aron, of New York city, and her performances more than equalled the high expectations excited. She is unquestionably one of the finest artists that ever sang on a Springfield stage. Not less by the charms of her engaging personality, than by the perfection of her art, she commands the admiration and esteem of those who recognize in her rich gifts the fruits of diligent labor and intelligent instruction. Mrs. Aron sang *Jewel Song* from Faust and *An Printemps* by Gounod.—*Republic Times, Springfield, Ohio, May 30, 1896.*

The audience was accorded the rare pleasure of hearing Mrs. Julius Aron (Emma Dick-Aron) in a charming French cradle song, *berceuse* from Jocelyn, by Godard, and a sprightly number, *One Spring Morning*, by Nevin. In Mrs. Aron, it is safe to say, no one of an enthusiastic audience met with disappointment. Her voice is rich and sympathetic in quality, her high notes being particularly sweet and clear. Her careful training is evidenced in a careful tone formation, and her charming personality is an effective aid to put her in touch with her audience. She had to respond to an imperative encore and did so with Tosti's *Could I*.—*Springfield Republican Times, May 26, 1896.*

Miss Marie Van Gelder, late of St. Ignatius Church, has been engaged for the City Theatre at Berne, Switzerland, to sing the high dramatic rôles. Her voice is of rare warmth and beauty. Miss Emily Dederer Reynolds won tremendous success at a concert given last week in Nyack, N. Y., at the Country Club. She possesses an exceedingly sweet soprano voice, and has achieved already an enviable degree of technic and artistic refinement. Mr. Cavollo, a new singer with an admirable basso cantante, appeared on Sunday evening last, June 7, at the concert at Koster & Bial's for the benefit of the St. Louis sufferers, and made a decided success. These are all pupils of Mme. Anna Lankow.

Sang an Ancient Hymn.—At the annual commencement of the Brooklyn Heights Seminary on June 3 the Hymn to Apollo was sung by Miss Latimer, of New York, accompanied by Miss Florence Chatfield on the harp. This hymn was composed, it is said, about 278 B. C., and was discovered engraved on marble at Delphi in May, 1893, by the Archaeological School of Athens.

A Comic Opera Singer's Death.—Adelina Sophia Motte, of 138 West Sixty-seventh street, died at her home on the morning of June 7 of heart disease. Mrs. Motte was in her day a famous singer in the D'Oyle Carte comic opera companies, which came to this country about fifteen years ago.

Metropolitan College Concert.—The commencement concert of the Metropolitan College of Music of the University of the State of New York will take place this (Wednesday) evening at Mendelssohn Glee Club Hall at 8:15 o'clock.



Mrs. Sherwood-Newkirk's Pupils.—A song recital was given in Norwalk, Conn., last week by pupils of Lillian Sherwood-Newkirk. The local press praises highly the artistic development of Mrs. Newkirk's class.

Anthony Stankowitch's Summer.—Mr. Anthony Stankowitch, the eminent piano virtuoso and teacher, will spend the months of July and August at Star Lake, in the Adirondacks. He has been induced to combine business with pleasure, however, and will instruct a limited number of pupils while there. Mr. Stankowitch can give valuable helpful hints to the many musical students who may not care to settle down steadfastly to work, but can profit by a little temporary help and suggestion incidentally.

Miss Lillie Berg a Conductor.—The Lillie Berg Glee Club, an organization of about sixty voices, was formed by Miss Berg five years ago. Many notices appeared in the papers at the time, commenting in eulogistic terms on the progressiveness and spirit manifested by Miss Berg, so favorably known as one of the leading singers and singing teachers of the metropolis, by appearing in the new rôle of conductor.

During that season Miss Berg conducted her club in five concerts, important among them being the one given at the residence of the famous inventor, Thomas A. Edison in Llewellyn Park, Orange, N. J., which was thrown open to the élite of Orange to hear this already well-known organization with the novel picture of a woman conducting. Among concerts given the past season by the popular organization were: A benefit concert for the Y. M. C. A. in February; Miss Berg's annual concert for professional pupils at Carnegie Hall in March; the Grand Harlem Charity Festival given in the Harlem Opera House during April. In May the Lillie Berg Glee Club sang at the reception given at Delmonico's to the members of the Red Cross Society, of which Clara Barton is president-at-large, at the Loan Exhibition of Historical Relics, and at the Cuban fair, where their singing of American and Cuban national airs called forth great applause. This club has been invited to furnish the patriotic music, under Miss Berg's directorship, for the Grand Federation of Clubs of the Daughters and Sons of the American Revolution on July 4 at Saratoga. Miss Berg will hold a special session of her school of singing from July 1 to August 10 at Round Lake, N. Y., near Saratoga, which is a good opportunity for those desiring to combine summer study with a vacation.

Praise for Mr. Carl.—Mr. Wm. C. Carl, whose tour of organ recitals beginning next October under the management of Mr. J. V. Gottschalk is looked forward to throughout the country with interest, has been made the principal subject of an article on friendly harmony in choirs in the New York *Recorder* of Sunday, May 31. The following is an extract:

In the organ loft of the First Presbyterian Church, Fifth avenue and Twelfth street, perches the white winged dove of peace. The choir of this church is composed of singers who have managed to solve the problem of "how paid vocalists can live in harmony with each other for a section of a day." The friendliness existing between the members of the choir shows itself in the article of music furnished to the congregation of that church. The quality of the singing is particularly pleasing, and the organist and director, Mr. William C. Carl, is to be congratulated. To anyone who has attended the rehearsals of the choir at this church a good deal of the secret of its success is apparent. Mr. Carl is an ideal drillmaster and shows surprising patience and care in preparing the music. As an organist his hymn playing is shaded and very telling, for which his contrasts in dynamic effects are to be credited. Carl is not only a good soloist with a fine sense of tone coloring and a good touch, but he accompanies well, and, as an Italian would say, plays "con amore."

Mr. Carl is a native of New Jersey, and at a very early age began the study of music, receiving his first appointment as organist at fourteen. His training in this city was under the supervision of Mr. Samuel P. Warren, with whom he studied for several years. In 1890 Mr. Carl resigned his position as organist of the First Presbyterian Church in Newark, N. J., to go to Paris, where he studied with M. Alexandre Guilmant. While abroad he filled an engagement of recitals at the International Exposition at Edinburgh, Scotland, and also played in Dublin, London and Paris. In the latter city he was engaged for a number of services at the Eglise Américaine and also at the Lutheran Church in the Rue Roquette. On his return to America he was at once engaged as organist and musical director at the First Presbyterian, which position he has filled four years. Mr. Carl is also director of the Baton Club, a chorus of mixed voices, now in its third season.

Miss Cole's Pupils' Recital.—Miss Susan E. Cole's pupils gave a piano recital at her residence, 350 South Sixteenth street, Philadelphia, on May 23. The program was performed most creditably, musically as well as technically, giving much pleasure to all who were present. Miss

Cole, who is a Virgil Clavier specialist, read a paper on some of the advantages of the Virgil Clavier system.

Harry J. Fellows.—Mr. Harry J. Fellows, of Erie, Pa., will sail for Europe on August 23 for further musical study and will remain until January 1. Mr. Fellows has been engaged for the third season as tenor soloist at Chautauqua this summer.

Mr. Albert Gerard-Thiers.—This successful teacher will spend the summer at Hotel Earlington, Richfield Springs, where he will receive pupils, arranging a special course for teachers.

Abbey, Schoeffel & Grau.—It is expected that the schedules of the liabilities of Abbey, Schoeffel & Grau will be ready for filing to-morrow. The work of tabulating them has been arduous, but is nearly completed.

Engaged by Mapleson.—Miss Strong, the young American soprano, who made her début in opera in English at Covent Garden Theatre under Mr. Hedmond's direction last autumn as *Sieglinde* in the *Valkyrie*, has been engaged by Col. J. H. Mapleson for his American season.

William C. Carl Will Sail.—Mr. William C. Carl will sail for Europe on the steamer Friesland Wednesday, June 24, visiting Antwerp, Holland, Switzerland, London and Paris. In Paris he will visit M. Guilmant, the great master of the organ, of whom Mr. Carl was a favorite pupil. Mr. Carl will return in September to make an extended tour of this country in organ recitals.

Pianist at Three.—Chicago, June 4.—Chicago now boasts of the smallest musical prodigy in the country, if not in the world. She is Juanita Brady, a colored child just three years of age, who lives with her parents at No. 3217 Armour avenue. Juanita is not as tall as an ordinary chair, and when standing on tiptoe can barely see the keyboard of an upright piano.

She has been playing but six months, yet she is able to play the Washington Post March, the Honeymoon March, the Nordica waltz and several other selections in a manner which many adults might well feel proud of. She has given a number of recitals in the colored churches of Chicago, and is quite the vogue among the élite of her race.

Juanita's talents are inherited. The father, Horace Brady, led a band in Kentucky, and the family has its elocutionists, guitar, mandolin and banjo players and singers, and has often given a whole concert alone.—*Journal.*

Pittsburgh Saengerfest.—The twenty-eighth Saengerfest of the North American Saengerbund opened in Pittsburgh on June 7, where the advance delegations covered preliminaries with a merry-making of banqueting and music. The director, Heinrich Zöllner, of the New York Liederkrantz, and his orchestra of seventy-five, recruited from the Damrosch, Seidl and Philharmonic societies of New York, had their first rehearsal in Fest Hall. Herr Zöllner is elated over the superb singing of the Pittsburgh chorus, and states that if the visiting bodies can approach them the choral work of the Fest will never have been surpassed. The Indianapolis Maennerchor under J. B. Frenzel, the Gesellschaft Harmonie, Harugari, Liederkrantz and Schwaebischer Saengerbund of Dayton, Ohio, were also early in the field, together with Richard Arnold, concertmaster of the New York Philharmonic, accompanied by Eugene Klee, Leonard Arnold, Carl Kuhl and F. Stopper, distinguished musicians and choral officers in Philadelphia. The whole affair promises to be an event of rare importance in the current history of music.

A New Musical Fad.

An accomplishment that is developing into a fad is the playing on chiming bells made in tubular form, so that they can be set up in an alcove of the hallway, library, or music room. Their primary use was for the purpose of reproducing the effect of cathedral chimes on a small scale. In some of the families where these chimes have been placed the musically inclined members of the household have developed into expert bell ringers, and play almost any of the popular airs upon the sweet-sounding tubes of brass.

On the first morning of a recent visit to some friends living but a short way out of New York city a guest was pleasantly and gradually awakened from a sound night's sleep by the mellow tones of the chimes ringing to the music of *Massa's* in the Cold, Cold Ground. The effect was delightful, and the air was completely filled with the vibrations of the bells. The Whittington, or Bow Bells Chime, summoned the family to dinner, and very artistically vesper hour was announced by one of the young ladies playing *Annie Laurie*.

Many persons who have seen Henry Irving in *The Bells* have wondered how the imitation of the chimes was accomplished so perfectly. It was by means of a set of these bells. The same effect is produced in *Faust*, *Ghismonda*, *The Old Homestead* and *The Brownies*.—*Journal.*

MUSICAL INSTRUMENTS



This Paper has the Largest Guaranteed Circulation of any Journal in the Music Trade.

No. 849.

NEW YORK, WEDNESDAY, JUNE 10, 1896.

THE WORKMEN SHOULD BE CAREFUL.

IT has very recently come to our notice that the Piano Makers' Union has taken cognizance as a union of some changes from piece work to time in certain factories and has the question under advisement, at the same time warning all unemployed workmen to stay away from these factories until all differences are adjusted—to the entire satisfaction of the union.

We are not altogether familiar with the process of reasoning in cases like this, by which the workmen, who invariably take the stand that they are being ground down by the employers, reach a decision affecting the bread and butter of the men. Nor, for that matter, are we familiar with the reasoning that impels these men to quarrel with their own bread and butter at this time; in fact, the whole matter of differences between employers and employes where the trade unions interpose arbitrary authority never comes under the calm, dispassionate analysis that other affairs, equally important to the parties most interested, secure.

The differences in the present case are, as we know them, unimportant, but equally unimportant things have in the past been magnified by the restless controlling spirits of unionism into important ones, and the consequence has been that both employers and employes have suffered when a little common sense would have averted trouble.

These are certainly not propitious times for the workingmen to force or attempt to force issues with the employers. The workmen (who, by the way, scarcely ever do any independent thinking) should realize that their services are not in demand now, that they can be practically dispensed with for two months at least without working great hardship to the employers, and that in that time they are the ones bound to suffer the most, they and their families.

It would be an excellent thing for them if they could understand that for the past three years the employers have not made money, that in every direction the most rigid economy has been necessary to prevent actual loss, and that, save in a few cases, piano manufacturing has not been and is not profitable.

It is almost useless to expect that the workmen will accept this view as correct. They never have, and their demands have always been based on the erroneous idea that the employers were rolling in wealth at their expense. They have unfortunately been supported in this delusion by obnoxious demagogues of the walking delegate stripe.

This is a time for co-operation rather than antagonism. Workingmen, too, have tasted the bitter fruits of the past three years, and that should open their eyes and minds to an intelligent comprehension of things as they are. The employers are bearing the heavy burdens to-day, and some are not at all averse to relief—which could be secured by a conflict be-

tween them and their employes. The conditions are hard for the workmen, no doubt. There is not full time work for them, but they must also consider that there is not a full time market for factory products.

Nothing can be gained by them in forcing an issue or creating an acute contention from an existing unimportant difference. The workmen should be very careful at this time not to lose the little they have.

STEINWAY BRANCHES.

THE Cincinnati and Pittsburgh branch houses of Steinway & Sons will, for the present, be continued as pure branches, although in time to come they may be transformed into local stock companies. Within this month the selection of the various brands or makes of pianos to be carried by Steinway & Sons in these branches will be made, although we apprehend that one high grade New York piano has already been selected for one or both of the houses.

It seems to us that manufacturers of standing and position, entirely irrespective of the grade and quality of the pianos they make, can now find an opportunity to secure exceptional representation in the Pittsburgh and Cincinnati territory if they know how to go about it. It is probable that the line of pianos in the two branches may not be the same, but whatever line either or both of these Steinway branches will handle will make that line important.

Mr. Ernst Urchs, of the Cincinnati branch, will be here this week to see Mrs. Urchs off to Europe, where she will remain this summer.

LATEST FROM CHICAGO.

[By Wire.]

CHICAGO OFFICE OF THE MUSICAL COURIER.
336 Wabash Avenue, June 9, 1896.

THE W. W. Kimball Company has just bought 4½ acres of land west of its factory premises, running to the river, with a frontage of 196 feet on the street, preparatory to an extension of the already extensive plant.

A PIANO which has become a recognized factor in the trade will always retain its normal condition if the makers understand how to accommodate themselves to the circumstances prevailing for the time being. Hence there is no surprise in these words from the Starr Piano Company, Richmond, Ind., addressed to us a few days ago: "Our business is holding out much better than the average if we get the returns correct from the balance of the trade. We are running right along with almost a full force and have quite a number of orders ahead."

MR. L. E. THAYER, of the Packard piano and Fort Wayne organ, was here and in Philadelphia during the past week, and is elated at the reception the piano his company is making has had wherever it has been exhibited. Indeed, we are surprised, and most agreeably so, at the Packard piano, at its great volume of tone, and at its possible resources. It constitutes one of the biggest hits made in the recent piano history, and will prove a source of large revenue to the company.

NOTICE TO BICYCLISTS.

THE invigorating exercise on the bicycle has one defect, and that is its tension on the muscles of the lower arm and wrist and the stiffening of the hand and fingers, particularly with females.

To offset this it is only necessary to practice on the piano for one-half of one hour after using the bicycle. This will not only relieve the tension of the arm and wrist, but will restore flexibility to the hands and fingers, and prepare them for more usefulness in bicycling, for piano practice not only gives flexibility but strength and power to the hands and fingers. Always practice on the piano after using the bicycle. This will prevent your hands and fingers from becoming rigid, callous, ungainly and stiff.

THERE will be this summer, as there is every summer, a large number of visiting dealers in New York, that will come for investigation of pianos as well as exploration of all that New York offers. The dealers will come to see and to buy as well, and some will be looking for leaders. While there are many pianos in the market to choose from, many good ones, and a dealer could scarcely make a mistake in selection, there is an up-to-dateness with a few that will make them particularly interesting to the inquiring visitor. At the Behr Brothers factory, for instance, is a newly fitted up wareroom that is filled with as handsome a lot of pianos as the most critical could wish to see.

WHEN Mr. Gildemeester purchased the Kroeger & Sons business he assumed an indebtedness of \$35,339 and odd cents, of which \$30,000 was in bills payable and the balance due by that firm in open accounts. He paid these debts of Kroeger & Sons, one hundred cents on the dollar with six per cent. interest.

The piano trade that was watching Mr. Gildemeester was divided into two camps; one, a minority, which declared that this voluntary act of his would forever establish him as a business man of scrupulous purposes and principles; the other, the great majority, which believed that, as a business man, he made the great mistake of his life, for he had no justification for burdening his new business with old debts, and that this would rather count against him than in his favor. And such is life.

Mr. Gildemeester's failure was never attributed by him to the failure of Smith & Nixon. It was precipitated by the failure of A. D. Coe, but it was inevitable under prevailing conditions.

As to Mr. Gildemeester, he continues in his theories, and in this failure he has not acquired anything for himself in contradistinction to many others who have benefited either before or after bankruptcy. What his future movements will be no one is at present able to state.

A meeting of the creditors was held in the offices of the factory at Second Avenue and Twenty-first street at 2:30 o'clock yesterday. Nothing has developed up to the hour of going to press.

SMITH & NIXON.

Some Figures at Last.

LEGAL PROCEEDINGS.

THE Court of Insolvency has been invoked at Cincinnati for the purpose of examining into the books and accounts of Smith & Nixon, as already indicated in these columns. These proceedings were followed up last Wednesday by an entry authorizing the employment of stenographers for the purpose of making record of the examination of the assignors personally. It was agreed between counsel on both sides before Judge McNeill that the examination should be conducted at the office of Mr. Thomas McDougall, attorney for Steinway & Sons, and at the offices of Smith & Nixon, where the books are kept.

The length of the examination has not yet been foreshadowed, but advices from Cincinnati up to noon yesterday indicate that a beginning only has been made and that this examination will be protracted and will involve many thousands of dollars in litigation costs. All three partners of the Smith & Nixon house—Messrs. Crawford, Ebersole and Smith—are to be examined, as well as the men who had charge of the various accounts, and it is believed that those who were associated with Smith & Nixon in branch houses and as employes coming under the jurisdiction of the court will also be brought forward for examination.

Naturally this must be in the interests of all parties concerned, for it is the assumption that the 10 banks and other creditors that have made the demand for this examination are merely inspired by a desire and purpose to get at the general methods of the Smith & Nixon system, and of learning how and in which manner there has been such a dissipation or shrinkage of assets. It has always been understood that none of the partners of the house were men of luxurious habits; it has never been suggested that they have been gainers personally by the failure, or that sums of money have illegitimately passed into their possession. The investigation is therefore purely on business principles, instigated by a desire of some of the leading creditors to know just how and in what manner the assets were disposed of and the liabilities created.

Figures Not Reliable.

The following statements of assets and liabilities were secured partly from the inventory of Assignee D. D. Woodmansee, filed last Wednesday, and partly from records of the banks. No doubt the figures will be increased so far as the liability column is concerned, and necessarily diminished in the asset column.

Some Liabilities.

Piano and supply liabilities.....	\$384,407.93
Cash loans of piano and supply firms.....	\$184,000.00
Mary V. Ebersole.....	23,009.65
J. M. Crawford.....	1,000.00
Jacob Ebersole.....	6,750.00
C. A. Beecher.....	16,109.00
	435,276.58

BANKS.

Fourth National, Cincinnati.....	\$6,350.00
First National, Cincinnati.....	5,000.00
First National, Covington, Ky.....	14,161.44
First National, Batavia, Ohio.....	5,000.00
German, Covington, Ky.....	1,455.93
Merchants' National, Dayton, Ohio.....	10,000.00
Merchants' National, Hillsboro, Ohio.....	7,902.34
First National, Springfield, Ohio.....	9,974.22
Maddox River Bank.....	10,000.00
First National, Delaware, Ohio.....	5,000.00
Citizens' National, Lebanon, Ohio.....	2,500.00
Third National, Cincinnati, Ohio.....	50,000.00
Teutonia Bank, Dayton, Ohio.....	19,870.00
Louisville Banking Company.....	24,681.50
Equitable National, Cincinnati, Ohio.....	19,961.84
German National, Allegheny, Pa.....	10,000.00
Bank of the Metropolis, New York.....	4,000.00
C. H. Stephens, financial agent.....	15,000.00
	329,807.37

Additional liabilities not reported, estimated... \$685,133.85
\$1,014,941.42

The following asset table, together with estimates

of face value and appraised value, is taken from the schedule filed by the assignee:

ASSETS.	
Stock on hand exclusive of Dayton: face value, \$117,900.00;	
actual value.....	\$183,716.52
Open accounts: face value, \$101,144.00; appraised value.....	15,841.30
Bills receivable: face value, \$30,351.16; appraised value.....	8,914.80
Common stock, Smith & Nixon Piano Manufacturing Company, \$100,000; appraised value.....	37,000.00
Total present actual assets (less mortgage on factory).....	\$245,772.62
LIABILITIES SUMMARIZED.	
Due for merchandise, pianos and supplies, &c.....	\$384,407.93
Other creditors.....	46,808.65
	\$431,216.58
Bills receivable discounted, face value.....	\$730,431.93
Appraised value.....	219,186.57
Loans on same.....	353,857.37
Deficiency.....	134,730.70
Additional liabilities estimated.....	\$460,007.38
	\$594,738.08

Of course, no approximate statement can be reared from this list of figures, partly approximated by the banks and partly estimated by the assignee. The condition of the accounts makes it appear as an inextricable confusion of figures and sums, which in some instances appear as assets and in others as liabilities. The confusion is maddening.

Again, it must be remembered that the form of the collateral is debatable. Some banks have customers' paper and other banks have instalment leases and there are hundreds of pianos back of these collaterals. Had a settlement been made these pianos in great bulk would have represented a large asset in the shape of future collections; now they will represent a tremendous loss and may not bring in the final winding up more than 25 cents on the dollar.

We submit the above figures without further comment, for there is no expert accountant on earth who can disentangle the maze, particularly as no definite estimate can be put upon the value of the paper or the value of the collateral back of it.

A Coe Proposition.

The assignee of A. D. Coe, of Cleveland, and representatives of Steinway & Sons, Mason & Hamlin and the Colby Piano Company had a meeting in Cleveland on Friday last, and an offer of 15 cents on the dollar was refused by the creditors. The schedule filed showed assets of about \$30,000; direct liabilities of \$170,000, and we understand that the contingent liabilities are equal to the latter sum. The case, therefore, is apparently hopeless.

THE many friends of Mr. H. B. Tremaine, of the Æolian Company, will be glad to learn that he is recovering from his recent severe illness. It is not probable, however, that he will take an active interest in the business for some weeks to come, and he will probably spend the summer at White Lake fishing and regaining his health. Mr. W. B. Tremaine, of the Æolian Company, returned from his Western trip last week.

THERE are some brainy men in the New York, Chicago and Boston trade associations. Why then do they not get together to arrange these three associations on a manufacturers' basis, eliminate all dealers and others and combine in some way to do something to push along such a good thing as the piano business? The New York association is at present the only logical body as a body, and a few of our New York members could accomplish this great work if they would simply determine to do it.

If the New York association will confer the privilege upon THE MUSICAL COURIER this paper will bring about an amalgamation of the three bodies on a piano manufacturers' basis.

NEWMAN BROTHERS, manufacturers of fine organs, in Chicago, Ill., will in the fall place pianos bearing their name on the market. That this concern would do so was predicted a long time ago. At the present pianos are in course of construction, and from all accounts these pianos will be built with as high an end in view as the organs produced by Newman Brothers. It will be fall, however, before they appear, and THE MUSICAL COURIER will give these

pianos thorough tests. Newman Brothers would not put out poor goods or even mediocre goods, so we anticipate a pleasure in trying the first Newman Brothers pianos.

TESTIMONY in the Weber, Wheelock and Stuyvesant piano companies affairs was taken before Referee Grosvenor S. Hubbard yesterday as to the facts that would cause a dissolution of the corporations. Arnold, Green & Patterson represented the companies.

From last reports it looks as though the companies will be able to clear themselves of financial difficulties and continue. Mr. Freeborn G. Smith is still in the field for purchase of the Weber Piano Company, and this may be consummated and become a part of the referee's report to the court.

MR. GEORGE W. TEWKSBURY, treasurer of the Chicago Cottage Organ Company, returned from Europe on the Normanna last Friday, and left for the West on Sunday. Mr. H. M. Cable, vice-president of the company, who is East, was here to receive him. Mr. Tewksbury will remain in this country until after the election, and in the meantime certain plans will be arranged by the company, the practical application of which will largely depend upon the result of the election next fall.

THE John Spies who gave a mortgage on some Third avenue property last week, and which was reported in THE MUSICAL COURIER of last week, is not of the Spies Piano Company, although he is a relative of Mr. Henry Spies, the president of that concern. If you want to learn something about Harlem property you should spend an hour with Henry Spies, who was a pioneer in Harlem real estate speculations.

MR. RUFUS W. BLAKE, of the Sterling Company, is on his way to St. Louis as a delegate to the Republican National Convention, which assembles in that city next Tuesday. Mr. Blake is for sterling gold and Sterling pianos, but has not expressed any opinion on the subject of the prospective nominee, but he will vote for him, no matter who he will be.

THERE are optimistic men in the trade, or rather they are men who can look farther than the immediate, and can see that there is a future for the piano business. Such men are conspicuous at the present time, not alone by their fewness in number, but because they have done that in the past that entitles their words to respectful consideration. They are the men who have developed their own businesses and placed them on the secure foundation they now possess. They are the men who do but little talking and a lot of work. Among these few is Mr. John D. Pease, who, while admitting the depressed condition, has stable reasons, so far as his own business is concerned, for a hopeful outlook. He has gauged the opportunities for the Pease piano, has assisted in its development, has guided its destinies through these last three years, and, seeing the business the Pease Piano Company is doing to-day, is amply justified in feeling assured that the future holds still better things in store. It all depends upon the man.

NO one familiar with the history of the trade during the past twenty years can fail to remark the fidelity of the Hazelton dealers to that instrument and the cordial relations that exist between those dealers and the house itself. Not alone is this an outward evidence of appreciation of an artistic instrument, but a tribute as well to the fair dealing and business method of Hazelton Brothers.

This perhaps has been one of the secrets of the unwavering success of the piano, but behind that there has been the excellence, the steady superiority, that makes the Hazelton a piano to swear by. Hazelton history gives the contradiction to that present day principle of making pianos as cheaply as possible, for the public does not know the difference between good and bad pianos. The public has shown it can and does discriminate, for the Hazelton piano is more widely appreciated to-day than ever before, and the Hazelton house is able to increase its business and reach out in new fields. The dealers make no mistake in being faithful to a piano like the Hazelton, for it more than repays that fidelity.

THE TRADE LOUNGER.

MR. THOMAS FORTUNATUS SCANLAN is going to have a new hat—perhaps he has already purchased it. I don't know whether it will be a black felt derby or even one of blue, nor if it will be a straw, though my mind would lean to the latter, since Mr. Scanlan likes to keep his head cool.

To be sure there's nothing wonderful in the mere announcement of this fact, for Mr. Scanlan could buy a whole block of hat factories if he wished; but the story of how he acquired this particular chapeau is a bit so thoroughly characteristic in its humor and its cleverness, and shows so clearly how a mind, trained to think straight and call a fact a fact, operates that it is worth the telling.

For a long time, ever since the old New England warehouse on Tremont street was sold to the hotel syndicate, at a handsome profit to Mr. Scanlan, people have been speculating as to where he would locate the new warehouses. Everybody has had some ideas on the subject and most people knew more about it apparently than did Mr. Scanlan himself. Finally the Washington street building was decided upon. That is, everyone thought it was, but Mr. Scanlan, among whose chief characteristics are caution and reticence, would not give a definite answer.

Mr. H. M. Cable, of the C. C. O. C., was in Boston on Monday of the week before last, and so sure was he that the matter was settled that he said to Mr. Scanlan "I'll bet you a hat you'll sign that lease on Tuesday." "I'll take you," replied Scanlan, and he did.

When THE MUSICAL COURIER was closing the last form early in the afternoon of Tuesday, May 26, a telephone message from our Boston office announced that the matter was decided. When Mr. Cable opened his paper at the breakfast table at the St. Denis on Wednesday morning he chuckled and gave the waiter an extra tip. When he wrote his congratulations to Mr. Scanlan he learned in a most businesslike way that, though the affair was settled on Tuesday, the lease was signed on Wednesday. Thereupon Mr. Cable stroked his whiskers and thought to himself, though he hasn't said anything about it, that all the smart piano men are not located in Chicago.

"You can say that we have been working full time right along and that we have enough orders on hand to keep us busy until September."

A man, not a very big man to be sure, but still a piano man, actually said the above words to me when I met him on the street last week. I leaned against a convenient fire plug and shook him by the hand. For a moment he seemed to think that I doubted him, for he added: "That's straight—on the dead level." After a minute I recovered sufficiently to ask that, such being the case, he might oblige with a check for his advertising. He said he would. He hasn't.

The *Morning Journal* of Sunday last makes Mr. Chas. Dieckman, of Decker Brothers, say that bicycles have caused a falling off of \$13,500,000 in the piano business within a year. It is a journalistic feat to make Mr. Dieckman, of Decker Brothers, say anything at all, at all, and the *Journal* should encourage the young man who wrested this statement from him; but Mr. Hearst should also watch out that the young man hears aright and reports accurately, for I can't believe Mr. Dieckman said any such thing.

Nobody will dispute the *Journal's* snake stories, for their writers are evidently sincere, but when it comes to the compilation of statistics based on actualities folks are apt to inquire into the truth of things. And there is no truth in the above figures. Why, \$13,500,000 represents the entire cost of piano making in the United States for the year 1895, and it is even doubtful if it reached that amount. Does Mr. Dieckman mean to intimate that the Decker Brothers business has been injured to such an extent by bicycles that they have virtually retired from the field? And has

the newly advertised "Decker" bikes for sale on upper Broadway anything to do with the Deckers of piano notoriety?

When a man is under an extraordinary mental strain it is interesting to see how some insignificant detail will attract his attention and centre it upon the most trivial object. The day after Gildemeester & Kroeger failed I walked into Gildemeester's office and all but trod upon a woeful looking kitten, a little two by four pussy, crouched by the side of his desk. It had wandered in that morning; it was a mongrel of mongrels; its coat was matted and its eyes were gummy, but it had evidently been well fed, for it was purring for more than it was worth and "Gill," in all his troubles, stopped to fondle it. He has Southern blood in him, has "Gill," and he christened the wail "Good Luck," and keeps it by his chair.

A short time ago my much esteemed collaborator, Mr. Poccet, in one of his breezy letters, asked for the name of a man in the trade who could fill certain specifications that he outlined. I don't know how many answers he has received up to date, nor if he will make them known, but I do know that if I were asked who I consider the best retail piano salesman in New York—a salesman who is not a member of the firm—I should unhesitatingly answer Mr. A. C. Cox, of Steinway's.

Few people who come into contact with Mr. Cox know that he is still a very young man—in his early thirties as years go—for his whole manner and bearing would indicate an experience and knowledge of the world in general, and the piano world in particular, that go with a much older man. He has been with but two piano houses, Chickering & Sons—where he rapidly worked his way up from an "outside" man to manager of the retail department—and Steinway & Sons.

Did you ever hear him "try" a piano? It's worth a trip to Steinway Hall for any salesman, as an object lesson—if only to see how far better equipped is a piano salesman who can play than one who has memorized a few "tuners' runs" and a fixed set of modulations, which he will usually defend by explaining to the average customer by telling him it is better to "try" each piano just alike, so the differences in the individual instruments become apparent.

His position and inclinations bring him into contact with a class of people to cater to whom a man must have special qualifications, and it is the possession of these qualifications that makes of Mr. Cox the particular success that he is.

AWAKENING AT LAST.

It is an open secret that one of the problems the Piano Manufacturers' Association of New York and Vicinity has undertaken to solve is how the Eastern manufacturers can stem the Western tide and recover a part of what has been lost. The fact that the East admits thus the growing power of the West is in itself surprising. That an effort should be made to meet that power with superior strength is still more surprising.

There are, as we have pointed out time and again, Eastern piano makers, with a clear understanding of the general conditions and opportunities of the trade, that have organized their businesses to meet the modern demands in every respect, and are doing business on modern lines and in direct competition with their progressive Western brethren. But they are in a minority, and so far as New York is concerned are not representative of the trade as a body. The majority has been content to drift along, uttering at times a feeble and ineffectual protest against the loss of position and bemoaning the decadence of the trade.

So far this movement to fight fire with fire, so to speak, is only in the preliminary and talky stage. A committee of the whole is receiving suggestions from itself and advising itself how to do it. The fact that the organization is proposing to do the thing, whatever it may be, makes it extremely doubtful that any plan with a semblance of success will be evolved. The association has not hitherto been successful in instituting a reform in itself, and the prospects for a well defined plan and concerted action in its execution are decidedly slim. And supposing a plan were decided upon, how would the association go about its execution?

Could the P. M. A. of N. Y. and V. substitute paternalism for individual effort, and reform the factories, the working forces, the methods of the various firms interested? Could a uniform energy with the neces-

sary brains be secured? Could the discordant notes be harmonized? And finally, does anyone suppose that where the association in all its strength failed in its campaign against the trade press it can succeed in coping with the vigorous industries of the West?

The Eastern manufacturers who find their trade slipping away into the hands of their Western competitors can do nothing save by individual effort. No concerted action is possible where so many of the interested ones must practically start afresh and on new lines. The association has accomplished nothing so far, and it is not to be believed that it can successfully solve such a problem as this.

The Eastern firms, whether in New York or Boston, that are holding their own to-day are taking no part in this scheme. They have no sympathy with it, as progress can have no sympathy with retrogression. The one hopeful sign, and the only one, is that the repeated warnings of THE MUSICAL COURIER on this subject have awakened the Eastern men to a slight understanding of the situation as it really exists. If more is accomplished it will be by a modernizing of individual methods, factories and forces. Associated action is chimerical to the last degree.

Keller Brothers & Blight.

JUNE 3 Mr. John I. Davenport, as receiver for Keller Brothers & Blight, Bridgeport, Conn., was granted permission to continue the business, the court setting October 1 as the time for presenting all claims against the concern. It looks as though Keller Brothers & Blight would pull through in spite of the internecine fight that dates from the World's Fair in Chicago, in 1893. At the time of writing the whereabouts of Mr. H. M. Blight are not known.

CURRENT CHAT AND CHANGES.

Frank J. Larkin, formerly of Larkin Brothers, Pittsfield, Mass., with headquarters at Holyoke, has commenced business on his own account at 42 Division street, corner Circular avenue, Pittsfield, Mass.

Articles of incorporation of the Darrow-Pattison Music Company have been filed with the county clerk, and the company will succeed to the music business of L. R. Darrow at San Diego, Cal. The incorporators are L. R. Darrow, W. D. Pattison, Charles Collier, C. W. Stults and J. E. Parker.

E. E. Salisbury, late of Salisbury & Brothers, Aberdeen, S. Dak., has arranged to open a music store in Cripple Creek, Col. He will handle a full line of musical instruments and musical merchandise.

The sheet music and small musical instrument establishment of Marion Northup, Canastota, N. Y., is reported closed by the sheriff on judgment and execution in favor of Margaret Northup.

The American Music Box Company, of West New York, manufacturers of the Triumph music boxes, have moved into their new factory, corner Third and Clinton street, Hoboken, N. J.

The bill amending the copyright law to permit criminal and civil suits for unauthorized performances of musical dramatic compositions has been passed by the Senate, and will no doubt receive the President's signature.

J. B. Jenkins, who for years has been the able representative of the Hobbie Music Company, has now gone into business for himself, and has formed a partnership with W. W. Hamilton, a business man of many years' experience. The style of the firm is Hamilton & Jenkins, and located at Bramwell, W. Va. They are selling the famous Conover, Schubert and Kingsbury pianos and the Chicago Cottage organs.

E. A. Muller, dealer in sheet music and musical merchandise, Brenham, Tex., is reported to have made an assignment.

The firm of Given & Littlefield, recently formed for the purpose of conducting a music store in Old Town, Me., has been dissolved, B. F. Given purchasing the interest of J. W. Littlefield, and will carry on the business alone.

The firm of Newhouse & Lueteka, music dealers, Terre Haute, Ind., have dissolved partnership. The dissolution was brought about by the assignment of a Cincinnati piano company, whose representatives they were.

Local Alliance No. 6, Piano Makers, has requested the United Brotherhood of Carpenters and Joiners to recog-

Your Best Friends

Improve with acquaintance and don't wear out. That's the case with

WEAVER ORGANS.

The dealers who have handled them longest have the highest opinion of them.

Weaver Organ and Piano Co.,
YORK, PA.

size its cards in order to work in shops under the jurisdiction of the Brotherhood, while the piano makers are willing to permit carpenters to work in piano factories.

Geo. L. Nichols was appointed last week referee in the case of Haas v. Swick.

J. O. Brzezinski, Waterbury, Conn., is in new quarters in 294 South Main street.

Belton Lefturch has opened a piano store in Dan, Tex.

S. F. Watson, Richmond, Ind., has opened a store there.

Richard Menzel, of Plainfield, N. J., was married on November 7 to Mrs. Jeannette Bryan, of Brooklyn, and the announcement was made June 3.

Sixteen thousand six hundred and thirty dollars is the reported loss to the music dealers in the late St. Louis cyclone. This loss is on buildings of dealers, their residences and stock out on rent and sale.

The fire of a week ago that occurred to the premises of the Detroit Music Company, Detroit, Mich., damaged the concern to the extent of \$5,000; fully covered by insurance.

Frank Butler, formerly of Sanders & Stayman, Washington, D. C., is now with the John Church Company.

The mother of Mrs. Davenport, wife of Mr. John I. Davenport, of Davenport & Treacy, Stamford, Conn., is named as a beneficiary under the will of the eccentric Richard Tighe, who recently died leaving \$2,000,000. The lady is living in Stamford, Conn.

Mr. John A. Norris, of the Mason & Hamlin Company, was in Montreal, Canada, the early part of this week, and will probably reach Boston by Saturday.

The H. B. Stevens Company, Boston, Mass., has discharged a mortgage for \$2,334, dated July 15, 1892.

Chas. Peterson, Falls City, Neb., has given a chattel mortgage for \$300.

Application was made June 1 in the Supreme Court by A. Fred Silverstone, assignee of the Benjamin Hitchcock Publishing Company, for a final settlement of the accounts of the assignee. About fifty creditors of the defunct company were in court by counsel, and all, it is said, had a grievance to ventilate. The accounts will be sent to a referee.

A. J. Appell, attorney for Harry Carpenter, one of the creditors, said that his client was not satisfied with the management of Assignee Silverstone. The value of the assets of the publishing company, he said, had been placed at \$600,000, and the actual cash in hand was only \$6,000. Mr. Carpenter's claim amounts to \$1,100, and the claims of the other creditors aggregate several hundred thousand dollars.

Mr. Appell said that after the failure of Hitchcock, Silverstone invested about \$44,000 to carry on the music stores founded by the former. This money was vested in stock, such as pianos, mandolins, guitars, &c., and for a year after the failure the assignee continued to conduct a general trade in music and musical instruments. Mr. Appell said there could be no doubt that Silverstone had no right to do this, and he proposed to inquire into it.

Appell said further that Silverstone had failed to reinsure certain hotel property belonging to the company, which was worth not less than \$300,000. The property caught fire and burned down, and the creditors are now losers to that extent.

Michael Fennelly, attorney for the assignee, declared that there was nothing dishonest in Mr. Silverstone's management of the property. He might have shown bad judgment in some of his dealings, but he had always acted in good faith and for the best interests of the creditors. The assets of the Hitchcock Publishing Company, he said, were probably about \$75,000. They had been placed on paper as valued at \$600,000, but these figures represented parcels of real estate in New Jersey, mortgaged up to the ears, and tracts near the Palisades, which had been purchased by Hitchcock on contract.

Sidney J. Cowen was later appointed referee in this matter by Judge Beach of the Supreme Court.

Mr. E. T. Paul, the music publisher, formerly of Richmond, Va., is now located at 90 East Seventeenth street, this city.

J. Maulbetsch Monday secured a judgment for \$144.41 against Victor S. Flechter.

YOUNG DYER MARRIED.—The wedding of Mr. Edward R. Dyer, son of W. J. Dyer, of St. Paul, to a Miss Crittenden, of Minneapolis, was announced for yesterday, June 3. Young Dyer, who is a graduate of Williams College, is now with W. J. Dyer & Brother.

OBITUARY.

Ferdinand Kraft.

FERDINAND KRAFT, piano repairer and tuner, one of the oldest in Chicago, died in that city June 1. His son will carry on the father's business on Clark street.

Carl B. Sachtleben.

Carl B. Sachtleben, of Berlin, Germany, and one of the oldest piano makers in Germany, died there on May 31 last. His inventions were numerous. He leaves a large fortune.

Richard Gruener.

Richard Gruener, who was the proprietor of a music store up to three years ago in New Albany, Ind., died last week at his home in that city at the age of 51.

Unusual This.

IT rarely occurs that several musicians append their names to a testimonial endorsement of an instrument. The following from Charleston, S. C., is an exception and carries with it unusual weight:

CHARLESTON, S. C., May 7, 1890.

Messrs. Strick & Zeidler, 124th Street and Brook Avenue, City:

DEAR SIRS—We have had the pleasure of giving some of our instruments a thorough test and find them to be first class in every respect. The tone is round, full and sympathetic, the singing quality is remarkable; the touch is delightful, light and wonderfully responsive; the workmanship is superior in every respect; durability is unsurpassed; the instrument stands in tone remarkably; the case work and the designs are all that can be desired. We consider your instruments equal to anything now offered in the market.

Wishing you every success, we remain, Yours truly,

O. Mueller, organist; Prof. J. A. C. Dauer, organist First Presbyterian Church; T. P. O'Neale, organist Huguenot Church; J. G. Huguriet, organist Church of the Holy Communion; F. W. Ortmann, organist of St. Patrick's Church; Phillip May, violinist.

Haines' Factory Resold.

ON Tuesday, June 2, Mr. George F. Johnson, a real estate operator, purchased the entire premises of the old Haines Brothers factory. The price paid was \$200,000, which gives the Manhattan Life Insurance Company a margin on their financial ventures in this property. A mortgage of \$100,000, it is stated, was immediately taken by the Manhattan Life Insurance Company, thus showing their faith in Harlem property. Mr. Johnson, it is alleged, will interest himself in the new concern of Haines Brothers (incorporated). This places them in good position. It is learned that some portions of this huge factory will be rented to desirable tenants, and that the business of Haines Brothers (incorporated) will be run in a business way.

It is pleasant to record this good fortune to Haines Brothers (incorporated), which is a distinctly new concern and not to be confounded with the old firm of Haines Brothers. It will be remembered that Napoleon J. Haines erected the factory eight years ago at a cost of \$160,000, and the ground, 200x200, cost about \$75,000 more. By this resale at \$200,000 Mr. Haines escapes a deficiency judgment of \$50,315 in favor of the Manhattan Life, which was possible, as their claim was \$122,215, and at the forced sale the factory was bid in by the Manhattan Life Insurance Company for \$71,900.

In Town.

AMONG the trade visitors to New York the past week and those who called at the offices of THE MUSICAL COURIER were:

H. M. Cable, Chicago Cottage Organ Company, Chicago, Ill.

G. W. Tewksbury, Chicago Cottage Organ Company, Chicago, Ill.

E. E. Walters, Chicago Cottage Organ Company, Chicago, Ill.

E. Ambuhl, Chickering & Sons, Boston, Mass.

J. R. Mason, Sterling Company, Derby, Conn.

E. B. Richardson, Richardson Piano Case Company, Leominster, Mass.

S. S. Stewart, Philadelphia, Pa.

E. L. Thayer, Fort Wayne Organ Company, Fort Wayne, Ind.

W. H. Johnson, Halifax, N. S.

A. M. Wright, Manufacturers Piano Company, Chicago, Ill.

Chas. H. Becht, Brambach Piano Company, Dolgeville, N. Y.

F. Stieff, Baltimore, Md.

R. P. Gibson, Otto Sutro & Co., Baltimore, Md.

John C. Haynes, Boston, Mass.

Geo. W. Furniss, Oliver Ditson & Co., Boston, Mass.

Walter M. Bacon, White-Smith & Co., Boston, Mass.

C. A. Woodman, Boston, Mass.

F. E. Speer, J. E. Ditson & Co., Philadelphia, Pa.

C. B. Bayley, Washington, D. C.

J. F. Bowers, Lyon & Healy, Chicago, Ill.

P. P. Gibbs, Chicago, Ill.

Mr. Henry Behr's Plans.

MR. HENRY BEHR, who will in the fall retire from the firm of Behr Brothers & Co., to begin manufacturing on his own account, is at work making the necessary preparations.

"I will have my factory in Newark," he said to a representative of THE MUSICAL COURIER a few days ago, "as I believe that city to be an excellent point for manufacturing. Workingmen like it, as it offers them all the advantages they can get elsewhere. There are unsurpassed shipping facilities, and last, but not least, it is near enough my home in Montclair that I need not spend a great portion of my day in going to and from my business.

"I have not secured my factory yet, but I shall get one that offers the best advantages from my point of view. Nor am I ready to announce the corporate title under which I will operate nor the name of the piano I shall put out.

"I am going to make a commercial piano, for I believe there is a wide demand for it, and I will bring my many years of practical experience to make it as good a commercial piano as there is on the market, and I expect to have the best one of course.

"I shall make a point of its standing long in tune, as I find the greatest complaint among the dealers is that the commercial pianos will not stay in tune.

"I have a splendid scale, and all my case designs will be artistic and new. I will not neglect any of the essential points in construction, and I will turn out as good a piano as can be turned out for the money.

"I have studied the wants of the dealers at short range, and I propose to give them the piano they want.

"As has been stated, differences on questions of policy lead to my withdrawal from Behr Brothers & Co., and I do so absolutely. I am anxious, too, to create a business for my son, and that consideration has influenced me in the step I have taken.

"No; I shall not send out traveling men. I will make a piano that will sell itself. I am sure of trial orders from many dealers, as many as I would care to sell to, and I am going to give them a piano that will astonish them, one that a trial order will insure succeeding orders. I shall do a cash business entirely. My visits to the dealers have convinced me that more than you would think can pay cash for commercial pianos, and as I know what that class of dealers desires in the way of such a piano that is the class I am catering to."

Mr. Behr expects to have his factory in operation by October, and is extremely confident he can make a marked commercial success of his venture. His efforts will be watched with interest.

Music Publishers in Session.

THE annual meeting of the Music Publishers' Association of the United States was called for 10 o'clock yesterday in the Gilsey House. It was after that hour when the session opened. President J. F. Bowers, of Lyon & Healy, Chicago, presided. The other officers—G. L. Spaulding, vice-president, New York; Chas. B. Bayly, secretary, Washington, D. C.; E. S. Cragin, treasurer, New York—were all present.

Reports of committees were first read, and later in the day the copyright question came up for discussion. The copyright question is the main business of the association. A full report of the proceedings will be given in THE MUSICAL COURIER of next week.

THE trade is permeated with suspicion and saturated with rumor. Recent failures have set tongues wagging and heads shaking with prophecies of evil events still to come. These are justified to some extent, but not to the degree they have gone. The general situation is bad enough, but not so bad as some would make out. Every failure that has occurred has been pretty well discounted. There has been no failure as yet far reaching in its effect on the trade, for even the Smith & Nixon failure did not disturb the trade balance greatly. The Weber failure was not far reaching, for the Weber and its allied pianos made no conspicuous figure in the wholesale trade. Nor does there appear to be anything to warrant the predictions that have been freely made regarding some houses that have hitherto been regarded as towers of strength in the trade. The weaklings, like the Muehlfeld & Haynes concern, are going, and those of that class remaining can hold on but a short time longer. Regrettable as their going may be they do not affect the trade materially. It would be found, if the inside facts could be made public, that the strong houses in the trade are well prepared to cope with even a more protracted season of general depression. This is true of some of the leading houses and probably true of all. These strong houses will come through this period stronger than ever. There will be no great trade catastrophes.

TOO MUCH—TOO LITTLE.

CINCINNATI, June 6, 1896.

Dear Musical Courier:

It was so dull in Chicago and in the suburbs, such as Rock Island, Davenport, Kalamazoo and Omaha, last week that I came down here, where they are having lively times. There are five piano warehouses here now in one block since the Steinway house opened up on its own account, and two others a few blocks below, and I don't count the Smith & Nixons, because an assignee is running that, although there are so many piano concerns now run by assignees and receivers that they might as well be made part of the legitimate trade. However that is, I am sure there is considerable trade right in this smoky city, where pianos are in steady demand, and where a number of small dealers on side streets are also making a fine but precarious living, if they cannot also tune.

And so my friend Mr. Gildemeester and Mr. Jack Haynes have also been compelled to bow to the inevitable. Many a neat little hint on dealers and agencies have these two men given to me in my checkered career as a piano traveling salesman. I remember on one occasion when Gildemeester was selling Chickering pianos in the Allegheny mountains I met him in a little town where a concert had to be given before the piano could be sold. Gildemeester sat down and played the solo "The Lord is my Receiver" but it turned out somewhat differently.

Mr. Haynes was at one time the happiest man in the piano trade, because his name was not spelled Haines, but I could never understand why. When he traveled around among his agents he was the easiest person in a crowd, even when he was crazy to get notes and acceptances out of the dealer. But he told me once—I remember now, it was on a train going from Scranton to Wilkesbarre—that he would rather hustle than be rich. It looks now as if he had accomplished the idea.

I don't know Mr. Muehlfield at all, but expect to be introduced to him later on. From what I learn his name was somewhat against him on a piano, because some people, instead of pronouncing it *meel*, as it should be, pronounced it *mule*, as, he says, it should not be.

I saw a letter to-day from a Boston clubman, in which it was said that Mr. D. McKee was sending Doll pianos out to clubs and musicians to take the place of Mason & Hamlin pianos. How can a Doll piano ever take the place of a Mason & Hamlin?

Well, as I started in to write some things to you about Cincinnati, I think you expect me to do so. Do you know the pianos sold here outside of Cincinnati make? Not so many makes when you come to think of it, especially since Smith & Nixon went overboard. There are Steinway and Chickering and one firm here keeps the Knabe, but sells the Hallet & Davis and the New England. Then the Emerson is handled here by Wurlitzers, who are also old friends of the Behr.

Hocketts' house here have the Chickering and the Conover and Kingsbury, and besides those they sell the Steck and the A. B. Chase, and at Columbus they sell many A. B. Chase pianos. Besides these they also transact Sterling business.

The Everett and Harvard are, of course, made under Cincinnati auspices. Baldwins have a fine line of their own and continue to do a large Fischer trade. That's about all, so far as outside makes go. Not a big place for most of the big piano producers of either East or West; but the market is a fine one; the town is full of music and it consumed at one time more than any other city the Decker Brothers piano when Baldwins pushed it. Baldwins in fact did it all; everybody knows that.

The Smith & Nixon failure is a thing no outsider can find anything out about. You may have seen the local papers which a few days ago published a statement of the assignee, but there is no inside news to be attained. As you wrote to me to Chicago that I should always keep my weather I open for news eye do so, but do not happen to succeed here in these fearfully complicated Smith & Nixon affairs.

By the way, a piano man told me to-day in the Gib-

son House, at the over decorated bar (we were taking a drink of clysmic), that Smith & Nixon were not acquainted with Steinway & Sons until Mr. Gildemeester introduced Crawford and Ebersole. I could hardly believe that; but it may be true. It always appeared to me that Mr. Gildemeester was not very well acquainted at Steinway's, for he told me once that he had never been in Steinway Hall. Maybe that was before the time.

Some one also told me here that Mr. James Glenn, who is one of the friends of Crawford and Ebersole, had said that he had advised them that they should not go into the piano business again, as it was too long winded. Not so bad for Mr. Glenn.

I want to say right here, before I forget to remember it, that if piano manufacturers wish to see something original in upright case designs they had better take an Adams street car marked Sangamon and get out at the corner of Washington Boulevard (this is in Chicago) and take a good, long, observant, critical look at the pianos in Geo. P. Bent's factory on the corner indicated. It is not time wasted; it is a net gain, for they are absolutely, entirely new in design and in outline even, and there is something to be learned by going there. Mr. Bent will probably not thank me for inviting piano manufacturers to visit his factory, but he is a courteous gentleman, and that makes a reception there very safe even if a man is a piano manufacturer.

The other day I had a session with a piano manufacturer, and he showed me a list of pianos sold by his traveling man in a certain stated period. I think the total amounted to some 400 pianos. He did this to impress me with the idea that the traveling man was not doing as well as he, the manufacturer himself, could do. A few days later I met the traveling man, and he showed me the list of sales he made covering the same period, and the list was just double as big, being 800 pianos. Of course I, being a traveling man, believe the traveling man's story. But why did the manufacturer not do him justice? Maybe it was a hint to me to be selling more goods. But how can I sell pianos when no one will engage me? I may go into the buycycle business yet. I would get tired soon, eh?

I never see or hear a word regarding Mr. Wheelock. What has become of him? He was always a sensitive man, and I suppose his troubles have driven him right into the shadow, out of the light. Down here they have about decided that Freeborn Garretson Smith will get the Weber pianos and then strike out as a maker of one of the great artistic pianos, and in that case he would of course be compelled to cut away from the Steinways, who sell his pianos now in Philadelphia, and whose pianos he sells in Kansas City in a mighty fine store. Of course it is all guesswork, and therefore I am safe in guessing that Mr. F. G. Smith has all the money necessary to go to work on this great scheme; but if, as THE MUSICAL COURIER said, and as Mr. Wheelock at the Weber creditors' meeting repeated, that no piano manufacturer identified with cheaper pianos can be successful as a maker of a high grade piano, how can Mr. Smith risk the thing with the Weber piano, and Albert Weber alive besides, apt to make a Weber piano at most any time. I am contending all the time that F. G. is too cute to try that, although he may be figuring with a lead pencil.

Have you ever gone over the leading failures of late in the piano trade? They don't amount to anything great after all when you come to consider. Let me see if I can remember.

Weber, Wheelock, Stuyvesant.

Briggs Piano Company.

Smith & Nixon and Coe combination.

Gildemeester & Kroeger.

Haines Brothers. (The old man's business, I mean.)

Muehlfield & Haynes.

Nobody in Chicago at all and only one house in Boston, that had no business to fail. From all I learn there was no reason at all for Briggs to fail.

These are all the failures since 'way back when Hardman, Peck & Co. failed, and they have already

paid off a large part of their indebtedness, I see in your paper.

Oh, yes, there is the Keller Brothers & Blight Company; but that was a small failure. Doesn't seem to me as if it all amounted to much.

There have been too much energy, too much work, too much attention, too much brains and too much business in the piano trade to phase it with such a beggarly list of failures. After this little flurry of talk and discussion is past no one will care to devote any more time to entertaining the failures, for they can all be traced to some definite cause after all. I sat down with an Eastern piano man at the Bates House, in Indianapolis, last Wednesday, and he said: "My friend Poccket, let me show you. Weber, Wheelock, Stuyvesant? No capital for such a business, and no business for such concerns. That settled them. Smith & Nixon and their associates—no capital. Gildemeester & Kroeger—no capital. Muehlfield & Haynes—no capital. Old man Haines—stink." Yours, M. T. POCCKET.

Renting.

WIDE awake retailers have seen the strength to their business of a large number of pianos on rent, and have given special energy to the development of this branch of their business. They have found it profitable where it had the proper attention, and was checked up as closely and collections made as promptly as on the installment accounts. This is especially true of dealers whose pianos could stand the test of renting and were put out at fair rental figures.

Take as an instance Sohmer & Co. in this city, who in addition to their fine retail business have some 500 pianos on rent and not one for less than \$6 per month. Many of these have been steadily rented for a long time. Sohmer & Co. find their rental collections prompt, possibly because they are systematically attended to. Sohmer & Co. are perhaps an exceptional case, though their renting business is indicative of what can be done with the right sort of a piano and by going to work the right way. The Sohmer piano, one of the most popular in all New York's retail trade, would naturally attract a renting custom as well as purchasing, and in that too it is probably exceptional. The staying qualities of the Sohmer have been so well demonstrated that it is as much a success in renting as it is in selling.

But the instance of Sohmer & Co. aside, the rental business, if cared for with the same solicitude that accompanies every sale and the rentals kept up to a respectable figure, should be one of the sources of strength to every retail business.

The Æolian in Rochester.

THE Æolian agency in Rochester was placed last week by Mr. W. B. Tremaine with F. W. Pohl, who will push the sales of the instrument on the lines that have proved so successful in this and other important cities. A number of Æolian recitals will be given the coming season in a fine recital hall specially fitted up for that purpose. A large stock of Æolians has been sent to Mr. Pohl, including grands.

Mr. Pohl is enthusiastic over the possibilities for business with the instrument, believing that it cannot only be made a strong one in itself in a city of the size and wealth of Rochester, but will be a strong feature in attracting the best class of piano customers. As this has been the experience of every Æolian agent who has pushed it along progressive lines, and as Mr. Pohl has capital, energy and ability to advance its interests, Rochester should be an important centre for the Æolian.

WANTED—By a gentleman of 30, with 10 years' experience in the music business and thoroughly conversant with all its branches, position as manager, correspondent, bookkeeper or floor salesman. Can furnish unexceptional reference, and would please \$1,000 or \$2,000 with the business if desired. Address Diapason, care THE MUSICAL COURIER, New York.

HARD TIMES.

Yes, times are hard and pianos hard for dealers to sell. But the difficulty is lessened if a customer is offered an instrument handsomer in appearance and more superior in improvements than a competitor can do. We have the instrument and can prove it—only give us a chance to try.

BRÄUMULLER COMPANY,
402-410 West 14th Street,
New York City.



BOSTON OFFICE THE MUSICAL COURIER, 17 Beacon Street, June 6, 1896.

THE annual meeting of the Vose & Sons Piano Company took place on Wednesday last. James W. Vose, Willard A. Vose and Julian W. Vose were elected directors. Mr. James W. Vose was re-elected president, and Mr. Willard A. Vose treasurer.

The Changes.

The temporary Steinert wareroom is on the first floor of the Masonic Temple. The building formerly occupied by the Steinerts and immediately opposite is in course of demolition, and it will consume over a year to erect the new hotel to go in its place. Meanwhile all that neighborhood is torn up by the building of the subway, and there is no spot in Boston that can be more uninviting than the intersection of Boylston and Tremont streets. In the hot weather it will be like a sand ditch, and in the winter weather like a mud pool. No doubt the Steinerts will seek more acceptable quarters for their business.

The great move made by Thomas F. Scanlan to Washington street, and the probability that this will divert much of the trade which must seek the most favorable thoroughfares on the general principle of adaptation, must necessarily have a direct influence upon the future location of piano warerooms in Boston. If Mr. Scanlan's wareroom is to be the only piano wareroom on Washington street on the ground floor he will surely be on the ground floor in the Boston retail piano trade.

Congratulations continue to pour in upon Mr. Scanlan in regard to his new warerooms. Many of the manufacturers and dealers have called upon him to express their opinion upon the latest move in the affairs of the New England Piano Company.

Packing is going on energetically at the old stand, and by Monday, June 8, they expect to be settled in their new place.

Already they have begun business in Washington street, the first piano having been sold from there on Friday—a lucky day—and for cash; surely a good omen of what may be expected in the future.

Mr. Scanlan has every reason to feel pleased with the expressions of opinion he has received as to his excellent judgment in this the last and most important move in his long and successful career.

The New England Piano Company has sent out a notice of removal letter to its friends and patrons.

To Travel or Not to Travel.

Mr. F. I. Harvey writes: "In the last issue of THE MUSICAL COURIER I notice an article stating that I am to close up my business at once and travel for the Trowbridge Company. Allow me to say through your columns that I have not the slightest idea of giving up my business, and that the only foundation for such a rumor is the fact that I

contemplated making a wholesale trip for this company during the summer months.

"Very respectfully,

F. I. HARVEY."

The Kennelly case brought by the Estey Company, of Boston, which was to have been heard on June 3, has been postponed to Friday, June 13.

Mr. S. A. Gould spent Decoration Day and the following Sunday at his cottage in Maine.

The Merrill grand is coming along in fine shape and Mr. F. W. Hale feels there is every reason to believe that it will be a great success from the reports that he gets from the factory.

Retail business has been moderate, but on the whole is about the same as for the corresponding month of last year.

The retail business of the Boston house of Mason & Hamlin for May is 25 per cent. ahead of last year.

They have done a large business this spring in renting pianos for seaside and summer cottages.

The business of the Emerson Piano Company pursues its steady but uneventful course. Orders come in daily, not in as large numbers as they would like to have them, but satisfactory under the present conditions of trade in general.

The Gramer piano has been received with much favor, and they expect it to be a great seller.



John A. Norris.

Born in New Hampshire, 1858.

Organist for twelve years Bloomfield Church, Boston.

Road, for six years as conductor of opera.

Chicago, one year organist of Dr. David Swing's church.

Chicago, one year organist of Bishop Cheney's Church.

Traveler for Chicago Cottage Organ Company for two years.

Traveler for Lyon & Healy for two years.

Traveler for Mason & Hamlin Company now.

THAT'S the business and professional record of John A. Norris so far as he has gone. It gives but a slight glimpse of the man, but the picture above shows how he looks after it all. He is a musician by inclination and training, a business man by adaptability, training, perseverance and success.

Cool, complacent, clever, comprehensive, careful, cautious, charming is John A. Norris, of the Mason & Hamlin forces. There's a sort of half bored look to the forehead and eyes, but this comes largely from the glasses, and every now and again it is relieved by a glimpse of white teeth that show from what may be called a "good" mouth. He's full of fun in this Norris, if you but know him and when he slouches around as though the weight of the world was upon him, it is not always so much because of his own cares as because of the woes of others, that he takes to heart as earnestly as though he were actually personally interested. Probably in the whole list of travelers there's not another one who really knows more about the business when you come right down to business than does Norris. He's been everywhere, knows everyone, done everything that a traveler is called upon to do, from trafficking in jewsharps to acting as minister plenipotentiary for big houses in big doings and big undoings. He's not half so tired as he looks, and if only he would tell what he knows—well, well, well—but he won't.

Kirk Johnson's Trial Goes Over.

THE interpleader of the Chicago Cottage Organ Company to recover goods shipped to Kirk Johnson, of Lancaster, Pa., before his alleged embezzlement and failure, could not be reached on the court calendar last Friday, and goes over until the September term. Judicial red tape hindered the reaching of the case.

The Autoharp.

AS the summer vacation approaches the demand for the Autoharp increases. It is an instrument which fills a want exactly. It is light and compact in shape, easy of transportation, and has musical possibilities sufficient for the requirements of the summer home, whether it be the cottage or camp. As an accompaniment to the voice or other instruments nothing is sweeter in tone or harmonizes more perfectly. The prices are graded to accommodate the purses of all.

Aldis J. Gery, who as an Autoharp solo player stands clearly at the head of his profession, is under the management of W. B. Wilson, 28 East Twenty-third street, the Autoharp studio. A handsome and comprehensive brochure containing the press notices of Mr. Gery has been issued by Mr. Wilson recently. It contains favorable criticisms from about every leading journal in the country, which were obtained when traveling with Gilmore's Band as solo artist and in concertizing during the past two years.

A new aspirant for Autoharp honors is Miss Mabel Taylor King (the contralto singer who has just closed a most successful engagement at the Cuban Fair). Miss King is a pupil of A. J. Gery, and she is under the management of Mr. Wilson, who says he hopes to make an Autoharp queen of his King. He is always looking for kings and queens.

Muehlfield & Haynes Trouble.

THE Muehlfield & Haynes Piano Company, of Nos. 511 and 513 East 137th street, has made an application through Frank Muehlfield, president, and Jack Haynes, treasurer, to the Supreme Court for the voluntary dissolution of the corporation, and Justice Andrews has set down the order to show cause for September 15. It was averred that the company had not sufficient means to continue the business; that a judgment had been entered against it, and that others were expected.

The company was incorporated on May 24, 1895, with a capital stock of \$50,000, of which \$22,900 has not been issued. The principal stockholders are Jack Haynes, \$12,600; Frank Muehlfield, \$11,000, and Oliver Peck, of Oswego, N. Y., \$9,300. The liabilities are \$35,701, of which \$8,508 are contingent for indorsements and lease of factory; nominal assets, \$31,533, the principal items of which are: Accounts receivable, \$18,365; materials, \$10,000. Among the creditors are J. J. Lorsche, Paterson, N. J., \$2,895; Parker, Young & Co., Lisbon, N. H., \$2,217; New York Key Company, Peterborough, N. H., \$1,836; Comstock, Cheney & Co., Ivoryton, Conn., \$1,804, and Oliver Peck, Oswego, \$1,841.

This trouble has come about by natural causes—shortening of credit due to the times, inability of dealers to meet maturing obligations, and unsatisfactory volume of the kind of business that was profitable.

It is unfortunate that Muehlfield & Haynes were obliged to admit insufficient capital to conduct their business. This has been the chief trouble since the start, and not the differences between Mr. Haynes and Mr. Muehlfield, which were simply those of judgment natural in men of unlike temperament.

Mr. Haynes has been struggling for years, his handicap being want of capital. Perhaps he has made what must be called financial and business errors, but had he sufficient capital he probably would not have made these mistakes.

Mr. Muehlfield is a good piano maker and practical in the judgment of piano material for pianos of the price to meet competition. Perhaps there may be a way for a continuance of this business; if so, it should be cleaned up and finances put in such shape that it can run smoothly.

THE Merrill Piano

HAS COME TO STAY.

118 Boylston Street,

BOSTON.

Are You Aware That

The Roth & Engelhardt Actions are constructed upon the careful lines which govern the making of the Actions for the most celebrated American Piano?

F. Engelhardt was for many years foreman of Stelaway & Sons' Action Department.

ROTH & ENGELHARDT,

Office: 114 Fifth Ave., New York.

Factory: ST. JOHNSVILLE, N. Y.



CHICAGO OFFICE THE MUSICAL COURIER.
221 Wabash Avenue, June 6, 1906.

A TRIP to Milwaukee, St. Paul, Minneapolis and Faribault occupies only a few days, and one can even spend a part of the time in sightseeing. They are beautiful towns, every one of them, and well worth visiting by the uncommercial traveler with a view of knowing what the great Northwest is capable of accomplishing in a few short years. They have all fine drives, beautiful buildings, both public and private, parks, well kept streets—much better, we are sorry to confess, than our much vaunted city of Chicago—and the hotels are as handsome and as well kept as can be found in any of the Eastern cities. In short, there seems to be nothing lacking in the way of all the modern conveniences, even to the lighting of the streets in little Faribault by electricity, a dignity which even great Chicago has not arrived at at the present time, and, were it not so entirely out of place, we should like to make a few strictures on the management of this city which even the chief executive seems to overlook—that is, judging from a recent communication.

...

Naturally one's first stop on a trip such as has been mentioned would be Milwaukee. That city has suffered as much or perhaps more than any city in the West in the last few years, and is now in the throes of a strike, which has assumed very serious proportions and is not yet over with.

Strange to say, and it is very encouraging at the same time, business is being done there by all the houses, though they could all do more without having their feelings hurt by the doing.

The change in the Rohlfing concern has been so recently treated of in our columns that it is entirely useless to waste words or space in speaking of it. Mr. Munkwitz, the new member connected with the Rohlfing Sons Music Company, is the son of a very wealthy man, knows much of the business, and is certainly an acquisition, but the bulk of the care will still remain on the shoulders of Mr. Charles Rohlfing.

In visiting this house there is no evidence of any change and indeed it has hardly become a change as yet; they are still working on the books.

Mr. James B. Bradford is one of the most successful members of the Milwaukee trade, and reports increased sales of first-class pianos each year, with no exception this present one.

There is no change with any of the houses except a change of location. The Hallet & Davis branch has moved to Grand avenue from the East Side, and Charles F. Netsow, who had a store way out on Teutonia avenue, has taken

a store also on Grand avenue, and proposes to be in the swim, which he will be if he can muster enough courage to take a new and modern piano. As it is, his cheap pianos look better and have more style about them than the one he considers his best.

...

St. Paul and Minneapolis may be treated together, since they are so closely allied as to be one place practically, but this opinion is not concurred in by either one of the cities as a whole, though the citizens speak of the rivalry as something that does not concern them personally, which seems to be quite a paradox.

There was a rumor in Minneapolis that Mr. Paul G. Mehlin was to return to that city and resurrect the Mehlin factory, but nothing could be confirmed either for or against such a move, with the chances against it.

The Anderson factory is running on about its capacity, and is turning out pianos that should make the people of that community proud of such an institution. Mr. John Anderson is preparing to draw a grand scale to the parlor size, which must be a good one if it is proportionately as good an instrument as his uprights. The new small upright, quite a number of which have been already finished, is a beauty and has already made its reputation with local musicians.

Mr. Earhuff has produced a few pianos in his factory at North St. Paul, and they can only be spoken of from hearsay, as we did not see them; but from what we can learn it is to be a cheap piano to be stenciled anything the buyer may desire.

The same old rumor that meets one at each successive visit to St. Paul again cropped up, viz., that Mr. Munger was about to give up his old store on Third street and remove to Sixth street. It is said that this time the removal will positively take place, and for Mr. Munger's sake it ought to, as his surroundings are anything but pleasant, and one gentleman aptly described its appearance by saying it looked more like an old junk shop than a music store.

W. J. Dyer & Brother, of both St. Paul and Minneapolis, are too well known in the trade to need any introduction or eulogy. They are easily the leaders in both cities, and with their splendid plants, their great lines of goods, embracing the finest in the country, and their complete organization in every branch, it is easy to understand how they have achieved and maintained their enviable prominence.

The thing that impresses one upon closer contact with the members of this house is that they combine conservatism with enterprise. They are careful and yet also aggressive. The conditions of trade are not more favorable in the Northwest than elsewhere; indeed, nowhere have prudence and good judgment been more in demand during the last two or three years than here. But combined with this wise conservatism this house exhibits the energy and push so necessary in dull times as well as in good times.

The business of W. J. Dyer & Brother is so classified as to have the close, careful oversight of the principals, and the whole appearance of both houses indicates a solid, level headed concern pushing steadily ahead.

They state that business is slightly in advance of last year, and while they would like to do more, they are evidently getting their share.

Messrs. Dyer & Brother deprecate the \$5 per month system as unwise and harmful to the best interests of the trade. They take the ground that a person who cannot

pay \$10 per month for a piano is evidently not in a position where he can afford to buy one, and that to urge sales upon such people is a kind of forcing business which is liable to lead to trouble.

They intimate, however, that in their opinion some manufacturers are encouraging this kind of business, and are carrying such instalment paper (\$5 per month) for their dealers. If such is the case it will probably become necessary for others to do so, and thus the practice might ultimately become general—a result which, if possible, ought to be avoided.

The leading instruments of Messrs. Dyer & Brother in the piano line are those with which they have been so long identified: The Steinway, Knabe, Ivers & Poad, Gabler, Kranich & Bach, Everett, Ludwig, and Smith & Barnes.

They are widely known as importers and extensive jobbers of small instruments and musical merchandise. Their bicycle trade is also exclusively confined to dealers.

Asked about their ideas of the future and the coming political conventions, Mr. Dyer said: "We shall have only one sound platform in all probability, and the election will be necessary to determine where the country is to stand for the next few years; but we believe it will be all right, and that after the election there will be renewed confidence and better trade."

...

The Conover Music Company has changed the management of its Minneapolis branch store. Mr. Ed. H. Walter is the new manager under Mr. Fischel, of course. Mr. Walter has an excellent reputation as a salesman and was connected formerly with Howard Farwell & Co. and recently with Foster & Waldo.

To those who knew the condition of the Nathan Ford Music Company under Mr. Ford's management it is astonishing to them to know that to-day, under the name of the Conover Music Company, and under the management of Mr. Theodore G. Fischel, it is the second house in importance in the Twin Cities in point of volume of business, is sound financially, and is pushing ahead with the same untiring energy that characterized its managers.

Mr. Fischel must of necessity have good men to help, and is constantly looking out for new ones; but that is only a part of his business. If there comes a difficult case, he will spend all day to secure that one sale, and go any distance to accomplish it. He also realizes that to have the local musicians on his side is good policy. In this he is aided by having a beautiful building, a fine music hall and a number of well arranged studios for their use. A thousand things might be said in his favor, but the main thing is that he has made success out of non-success.

Messrs. Foster & Waldo should be mentioned, as they are one of the most successful houses in the two cities, have a large force of salesmen, and have capital, which enables them to compete successfully with any house. They carry a large and varied stock, and sell quite a large number of the new Chicago candidate for favors—the Singer piano.

Faribault, first syllable fourth sound of a, second syllable second sound of i, third syllable like bow in rainbow, which is quite a new one on yours truly, but you learn that in St. Paul and have it corroborated in the beautiful town of Fairbault. Schimmel & Nelson are so far successful as to make a really magnificent upright and to have produced a grand piano which only requires a space as large as an upright. And it is a grand with all of its merits and a couple of points of superiority. The tone is all that could be asked for, the action, of which we had some doubts, is, so far as a superficial examination can prove, superior to an upright, with repetition qualities equal to a horizontal grand. There is only one point against it, and that is the tuner has to sit on the floor to tune it; but that is such a small thing as against its many virtues as to sink into utter insignificance. It only wants capital and a proper amount of push to make the verti-grand a commercial success. The concern of Schimmel & Nelson began in the very worst period they could have selected, but they have their capital unimpaired, carry all their own paper, and are in a position to push their business when the proper time arrives. We might add that some of the stockholders are rated in the millions. Mr. Schimmel is a genuine genius, and Mr. Nelson, besides being a practical piano builder, is a good business man.

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The Orchestral Attachment and Practice Clavier are found only in the "Crown" Pianos.



ORGANS.

The Most Modern and Salable Reed Organs now on the market.

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AND SANGAMON STREET,

CHICAGO.

Novelty Musical Instruments.

CHORDEPHON, MECHANICAL ZITHER MANUFACTURED BY CLAUS & CO., OF LEIPZIG, GERMANY.

EVERYBODY is aware of the importance which the Leipzig industry of mechanical musical instruments has acquired during these last years. It is surprising what progress has been made in the manufacture of automatic musical instruments, and (at least the better brands among them) they are certainly an improvement on the old style musical boxes and hand organs.

Only in string instruments it seemed impossible to attain any perfect results in trying to construct a mechanism to set the strings in vibration, applying at the same time a system of dampers to prevent the strings from vibrating for too long a time. These difficulties always seemed insurmountable, but not alone have they been overcome through the inventions of Messrs. Claus & Co., but also the zithers manufactured by that firm are furnished with a most ingenious mechanism, which regulates the duration of the strings' vibrations according to the intentions of the composer.

The surprise and charm one experiences when listening to one of these "Chordephons" can hardly be described; nothing has been overlooked, and by using specially made strings, which hardly ever need any tuning, even that peculiar sweet sound of gut strings as well as steel strings combined which the concert zither has the spellbound listener also discovers with the "Chordephon" of Claus & Co.

Even the best among the mechanical string instruments have a wiry, confused and rattling sound, reminding one more of an old spinet or a Hungarian cymbal than a concert zither. The various kinds of accord zithers cannot be compared with the Chordephon, which renders perfect music and accurately as written by the composer, while with the former accords and melody resound separately and successively. The Chordephon can be played by a crank as well as by a clockwork, also manufactured by Messrs. Claus & Co., and which also can be used as a small driving power for exhibition cases, children's toys, &c. Owing to the great quantities manufactured, the Chordephon will not be more expensive than the better kinds of accord zithers.

Considering the excellence of their instruments, it is not surprising that Messrs. Claus & Co. have created a sensation with their inventions, for which they have obtained several patents for nearly all countries. They have had nice offers for their American patents, but, their financial

partner being a very wealthy gentleman, who for twelve years was a prominent business man of New York city, they are too well posted as to the value of their patents for this country to entertain any propositions not sufficiently tempting. They will soon appoint a general agent for their goods in New York city, or open a factory here themselves, unless they sell their United States patents.

We wish Messrs. Claus & Co. good luck, and we do not see any reason why their "Chordephon" should not rapidly grow popular in this country and, after a while, turn out to become a most welcome Christmas or birthday gift.

Behning Business.

A VISIT to the Behning factory not only reveals a considerable activity in operations, but also some very handsome styles in course of construction.

The trade should understand that the Behnings are making more attractive pianos than ever, that there is a great improvement in the musical qualities, as well as modernity in case designs. The young men, with their long experience as practical piano makers, have been able to strengthen the former weak points, the result being an instrument that should add to the Behning reputation for excellent work and prove a popular seller with the trade.

They, too, are conducting their business on careful and conservative lines, realizing all the difficulties they have to contend with, but so far they have had a steadily increasing trade. The trade in general knows of the obstacles the young men have had to surmount and there is a widespread feeling of admiration for their pluck, energy and enterprise in carrying on their business so successfully. They have shown splendid executive as well as mechanical skill. They are turning out excellent pianos, are pushing them with energy and discretion, and the Behning name and the Behning business are assuming their old-time proportions.

Important Novelty in Accordions.

AT the Leipzig fair, which was held from the beginning to the middle of March, a novelty in the accordion manufacturing branch claimed the general attention of connoisseurs. It is a process patented by the accordion manufacturer Guenther Koerner, of Gera (Reuss), and by means of which one of the most important parts, the belly, is made of one piece of leather. Up to the present it was the habit to protect the corners of the belly folds with brass tips. This, however, was only an

imperfect method, as through the fastenings of these tips the corners which are mostly exposed to damage were likewise affected. The idea of pressing the belly from one single piece of leather may have occupied the mind of many another manufacturer, without, however, his having hitherto found a solution of the problem.

The firm of Guenther Koerner in Gera has solved it in the most perfect manner. By means of special machinery the firm succeeded in pressing for this purpose the specially prepared leather in such a manner that not only the durability of the corners of the belly can be guaranteed, but that also through their being rounded off they give a very pleasing appearance to the belly itself, and thus of course to the accordion. The accordions manufactured in this manner have been named "The Indestructible Hercules Accordions."

Braumuller in the East.

WHAT promises to be a most important arrangement for the Braumuller Company was consummated on Friday last and the M. Steinert & Sons Company, of New Haven, &c., will handle the Braumuller pianos for the entire New England States. This arrangement not only places these goods in the hands of able representatives, but insures an output which probably could not be attained through any other medium. The initial order is being shipped.

Regarding the general business of the Braumuller Company it may be said that notwithstanding the very strong competition existing at the present time there has been a demand for the Braumuller pianos which has kept the employees active at the factory. "We have not been working nights nor Sundays," said Mr. Braumuller, "but I am quite confident we have had our share." During the summer it is proposed to make some changes in the case styles and other improvements are anticipated, so that when the fall business opens they will have goods which will attract attention.

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TESTED VIOLIN & CELLO STRINGS

Guaranteed in perfect fifth. Acknowledged the best in the world. Best quality of Violin Strings.

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SPECIALTY: FINEST BOWS.

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The CHORDEPHON :

Mechanical Zither.

MANUFACTURED BY

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Ask for the price list of
G. ULLMANN, in ADORF (Germany).
Own manufacture. Full guarantee for pure
pitch, easy speaking, neat finish



"KALOPHON," manufactured by the firm of
ERNST ERICH LIEBMANN,
in Gera-Reuss, Germany.
Full, round tone, well arranged music, and greatest
durability of the instruments warranted. The
"KALOPHON" has forty-eight steel tongues,
metal music disk and a very strong mechanism.
Illustrated catalogue on demand.

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musical
instrument,
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STUART PIANOS.

MANUFACTURED BY

A. H. STUART & CO.,

107 W. Canton St., Boston, Mass.

A SENSATIONAL NOVELTY
IN THE
ACCORDEON

Branch is the inven-
tion of GUENTHER
KOERNER, in Gera-
Reuss (Germany).
The belly needs no
longer brass tips
on the corners, but is
made out of ONE
piece of leather, in
accordance with
Guenther's patented
process. The cor-
ners are no longer
sharp, but are round-
ed off and give a
pleasing and elegant appearance, as well as an almost inde-
structible body, to the instrument, which was therefore named
"THE INDESTRUCTIBLE HERCULES." The
Guenther Koerner Accordions are most favorably known.

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THE CONVERSE

FINISH PERFECT.

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Spring, Warp,
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No. 248 Wabash Avenue,

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Königgrätz, Bohemia.

Kiew, Russia.

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Deserving of special mention are the Kaiser Tuba, Corsopran, Barozyton and Euphonium.



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TEENTH CENTURY.

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Mr. FERRER,

Mr. S. DE LA COVA,
Mr. CHAS. DE JANON,

Mr. H. WORRELL,
Mr. N. W. GOULD,

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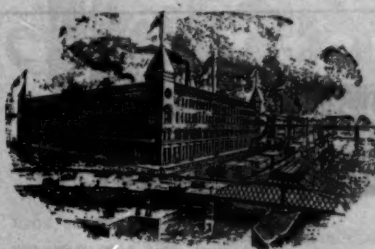
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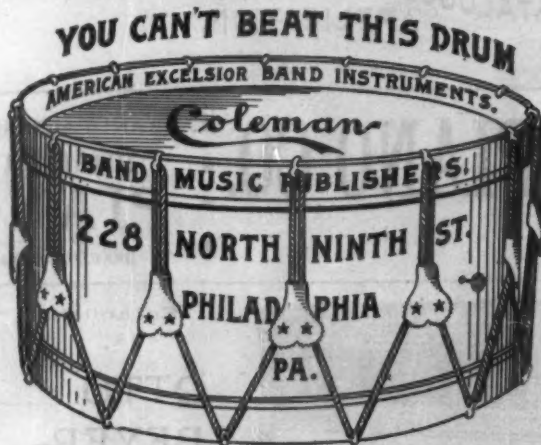
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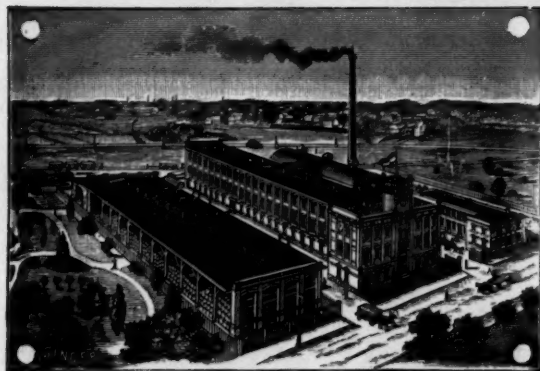
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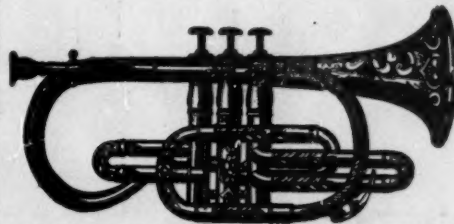
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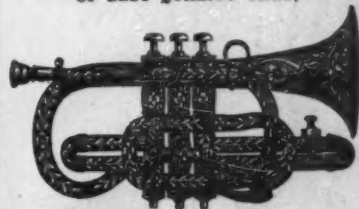
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